

WEEKLY! BAY GUARDIAN

SINCE 1966, THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. OCTOBER 3 THROUGH OCTOBER 10, 1975. VOL. 10, NO. 1

PATTY HEARST: WHO'S BRAINWASHING WHOM?

ART 1975

Discovering our own Soho District:
24 open studio galleries South of Market.

CHECKING PATTY'S
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THE EXPERTS. PAGE 8.

Exclusive!
Interview with
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best friend

A different view of the would-be assassin.
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FBI informer

The still unresolved David Bronson case. Page 3.

The lively arts

Larry Peitzman on "Brother, Can You Spare a
Dime?"

Irene Oppenheim on "Mrs. Warren's Profession."

Alan Lewis on Commander Cody.

Pages 29-31.

Teachers' strike

Even though it may have had much to compete with in terms of Patricia Hearst, Sara Jane Moore, and Joe Alioto, I am extremely disappointed that, in two issues, not one column inch of the Guardian has been devoted to the teachers' strike in Berkeley. Granted, this is primarily a San Francisco-based operation, but considering the large readership in Berkeley, it's a shame you couldn't have given those citizens searching for an alternative to the board-administration-slanted coverage the strike has received in the Chronicle and Examiner, the benefit of your superior reporting. If the strike should be settled (and we all pray it will be) by the next time the Guardian goes to press, could we have at least a post-mortem? If not, please an article about the most heavily-supported (over 90% of teachers out on strike) teacher strike ever mounted in California? Sue Douglass Berkeley

Reply: See page 4 of this issue. Also, we predicted the strike last July in an article detailing the school system's financial squeeze (see "Berkeley schools: What happens when the money runs out?," Guardian, 7/12/75).

Gay sets us straight

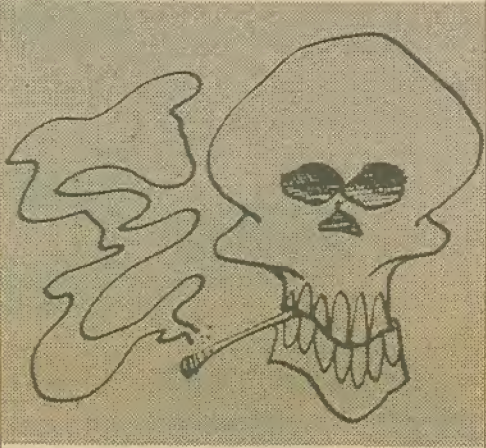
About two years ago I wrote suggesting you add gay dance bars to your discotheque article. I wish now to revoke that request for gay listings of any kind. I agree wholeheartedly with letter-writer Dave Kesti (9/13 issue). You heterosexual nitwits, doubleknits, gawkers, muggers, murderers and teenyboppers are ruining gay bars, businesses and neighborhoods. Either stop your gay line touring or join in the fun by being a gay spirit. I join with Kesti in urging you not to ruin Polk Street and another that I refuse to name; and I endorse his request to you to find out why heterosexuals have to get their kicks in gay spots. Ned Tuck San Francisco

Editor's note: The Guardian long ago decided to report on gay issues and provide gay entertainment listings for the many gay people who read the paper. Six months ago we met with a delegation from the Bay Area Gay Liberation, who asked us to expand our gay listings and coverage to serve the gay people who read the Guardian but may not read the gay press. We hope our coverage hasn't prompted abuses by straights in predominantly gay areas of the city. But David Goldman of BAGL makes the point better than we could: "I don't mind straight people being there, but I don't want them to treat me as if I'm in a zoo. It's a question of behavior, not sexual orientation." We'd appreciate comments.

Sound advice

The article, "Fixing up your Apartment" [Guardian, 9/13/75] by Cathy Luchetti continues to assert some diehard popular myths regarding "Soundproofing Walls" between adjacent dwelling units. First, the term, "soundproofing" is not only a misnomer used to describe the applied science of increasing the sound isolation between spaces separated by a partition, but ignores the fact that,

like "waterproofing," isolating sound is a matter of degree, not an absolute elimination of all intruding noises. Secondly, there is no "cheap" or easy way to upgrade the sound isolation capability (called sound transmission loss) of a partition or floor-ceiling assembly which was not designed nor constructed as a sound-rated system. This is an established fact, proven by thousands of detailed sound transmission loss tests conducted both in acoustical laboratories and in actual field situations on a wide variety of building constructions. Thirdly, the application of materials such as Styrofoam cups, pulp paper egg flats, foamed polyurethane, cork, glass fiber, mattress stuffing, carpeting, acoustical tile, etc. to any exterior surface of a partition or floor-ceiling assembly will not increase the transmission loss; at best, these materials increase the absorption of sound at speech frequencies within the space enclosed by the treated partitions. Anthony Nash Acoustical Consultants Inc. San Francisco



Smoky places

Thank you for the great greengrocer article [Guardian, 9/27/65]. What about an article on stores, including restaurants that allow no smoking or have separated areas. I'm fed up with getting smoked out. Burton Wolfe, one of your occasional contributors, is an avid non-smoker and could possibly research and write a fine article. S. Bombay San Francisco

Editor's note: Wolfe wrote an article on the "Revolt of the Non-smokers" [Guardian, 5/31/75]. Since it was written the SF Board of Supervisors in July tabled an ordinance introduced by Sup. Quentin Kopp that would have prohibited smoking in public places.

New savings & loan

In your article on savings and loan associations in the August 9, 1975, edition of the Bay Guardian, you omitted Fulcrum Savings and Loan Association, a newly chartered association which opened in San Francisco on July 1, 1975. We are the first state savings and loan to be opened in 18 years and are a multi-racial organization. We offer free traveler checks, money orders, notary service and trust deed collection with a savings account of \$1,000, and with an account of \$2,500, we offer free safe deposit box and checking account. Ms. Ohmans and Ms. Francis are to be commended for the quality of this article. Information such as this does the public a great service by presenting them with the facts regarding better ways to invest their money. J. L. Rebello President, Fulcrum S&L San Francisco

OCTOBER 4 (SATURDAY)

INDIA: IS DEMOCRACY A WESTERN MONOPOLY? Talk by Margo Skinner, former editor of Mankind magazine. Sponsored by the Socialist Party, 8 pm, 106 Sanchez, Apt. 17, SF. Free. 552-3762. "AN EVENING OF LAW AND DISORDER": a film benefit for the Committee for Prisoner Humanity and Justice. Program includes: Fritz Lang's "Beyond a Reasonable Doubt," Charlie Chaplin in "Police" and Laurel and Hardy in "Hoosegow." No-host wine and snacks during intermission. 8-10 pm, First Unitarian Church (Macondary Hall), Geary/Franklin, SF. \$2.50. 454-5700. "WOMEN 1975: CRISIS OR OPPORTUNITY?" conference including panels and speakers. 8:45 am-2 pm, Merritt Campus Lounge, Building R, 12500 Campus Drive, East Oakland. For info call 531-4911. LIFE, LIBERTY AND PURSUIT OF HAPPINESS Festival. Musical and theatrical entertainers, jugglers, magicians, tightrope artists, crafts people. Sponsored by American Civil Liberties Union, SF Chapter, 10 am-6 pm, Fort Mason National Park (next to the Marina Green). Continues Sunday. Call 391-5641. PEOPLE AND THE LAND: THE URBAN SCENE. Program on urban redevelopment in various San Francisco communities. KPFA radio, 94.1 FM, 7-7:30 pm. OCTOBER 5 (SUNDAY) HAIGHT-ASHBURY WELL BODY FAIR: free health information, booths, literature, theater entertainment, music, ten-foot-tall puppets, food and drink. Sponsored by the People's Health Resource Center. 11 am-5 pm, Golden Gate Park Panhandle, Oak/Clayton, SF, 864-4413. OCTOBER 6 (MONDAY) "REDEVELOPMENT," a videotape program on the impact of redevelopment and BART on San Francisco neighborhoods. Lurie Room, Main Library in Civic Center, noon. "HIGH RISE DEVELOPMENT in San Francisco," a color slide-and-sound show with discus-

sion by David M. Dornbush on the effects of the highrise on views, parks, neighborhoods and noise in the city. Richmond Branch Library, 351 9th Ave., 7:30 pm. OCTOBER 7 (TUESDAY) MARIJUANA REFORM APPRECIATION Committee is having a party to thank George Moscone for his support of S.B. 95 and to support his campaign for mayor. No-host bar and refreshments. 5 pm-8 pm, 1065 Dolores, SF, free. For info call Dick or Rafael at 285-2193. PUBLIC HEARING on the Environmental Impact Assessment Report for the Airport Development Program at the SF International Airport, to consider the economic, social and environmental effects of the proposed airport development. 2:30 pm, Room 282, City Hall, SF. OCTOBER 9 (THURSDAY) NOVEMBER BALLOT PROPOSITIONS will be discussed at a program sponsored by the Democratic League of San Francisco. Representatives will argue for and against the street artists', police and firefighters' initiatives, and other propositions, with some audience participation. 8 pm at the SF Federal Savings and Loan, Chestnut/Pierce, SF. Free, all are welcome. 567-7155. SAN FRANCISCO SPRAWL. Given finite space limitations for urban development, how does the city deal with an assumption that there is room enough for all? Issues and answers from local conservationists and city planners. KPOO radio, 89.5 FM, 11 am-noon. OCTOBER 10 (FRIDAY) "COUNTERSPY '75"--A WEST COAST CONVENTION ON INTELLIGENCE. Multimedia exhibits, workshops, panels and speakers, including Rep. Michael Harrington, Rep. Ron Dellums, former State Dept. official John Marks, Tom Hayden (former CIA agent Philip Agee by special telephone hook-up). From Friday evening (at California Hall, Polk/Turk, SF) through Saturday and Sunday (at James Lick Jr. High, 1220 Noe, SF). \$7.50 for 3 days, \$3 for any single day. Call 431-9256 or 848-6767 for information. —BRIAN SULKIS

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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editorials

The FBI claims its political burglaries ended in 1968

But what about the Bronson case?

The danger of the police and FBI use of informers, burglars and wiretappers was never more evident than when Sara Jane Moore fired a shot at President Ford in front of the St. Francis Hotel on Sept. 22. Moore, an admitted FBI informer, apparently purchased the gun she fired as part of a plot by federal Alcohol, Tobacco and Firearms agents to entrap a gun dealer in suburban Danville.

The government's use of Moore as an informer illustrates once again the need to curb the secret police apparatus in this country that has grown out of control since the Civil Rights movement and Vietnam. No one should think the problem has been solved because of recent sensational news stories about the FBI and CIA or the congressional investigations into the netherworld of the intelligence "community."

Case in point: David Bronson freely admitted to the Guardian early this year that he had been a political burglar for the FBI and the SF Police Department between 1968 and 1971 (see "The man who burglarized the Downtown Peace Coalition," Guardian 2/22/75). Bronson made serious charges: that he broke into the offices of eight antiwar and radical groups in SF; that he turned over the documents from three of the burglaries to the FBI and from four to SFPD Inspector John Vannucci; that Vannucci paid him for three of the burglaries; that he tried to infiltrate several leftist groups at the behest of the FBI and SFPD.

We investigated Bronson's charges for two months and corroborated the thrust of them. We established that Bronson had committed the burglaries: Bronson's recollection of details of each of the break-ins matched details provided independently by each of the groups. We established that Bronson had had contact with the FBI and SFPD: Inspector Vannucci and FBI Special Agent Walker Anderson admitted to us that they knew Bronson and had had several meetings with him (though they denied they had him commit the burglaries). We interviewed someone who had helped Bronson deliver stolen materials to the FBI. We found that the SF police department actually gave back one batch of stolen files to the Downtown Peace Coalition—along with a batch of Christmas cards from J. Edgar Hoover and from several police intelligence units across the country.



David Bronson is talking freely about his political burglaries for the FBI and the SF police. None of the media is listening.

And we obtained a police department report which indicated that none other than Inspector Vannucci had been the original recipient of the documents within the department.

In short, we corroborated about as much of Bronson's story as we could without having the power of subpoena.

We sent copies of our story, with a formal request for an investigation, to the SF Police Commission, DA John Ferdon and the Justice Department in Washington. To date, none of these bodies has shown the slightest interest in pursuing the case. The Bank of America's

Marvin E. Cardoza, president of the SF Police Commission, told us in a letter that the police department investigated the case itself and decided the charges were "not sustained." (The commissioners didn't bother to investigate it themselves.) DA Ferdon, up for reelection in November, didn't even bother to answer our letter. J. Stanely Pottinger, Assistant Attorney General of the US, wrote and told us the department had investigated the matter and "found [it] to be without merit."

That's what happens in 1975 in the so-called "post-Watergate climate" when you present government officials with a prima facie case of law-breaking within government. The DA of San Francisco doesn't even bother to look into the matter—or if he did, he, like the SFPD and FBI investigators, didn't both to contact any of the numerous witnesses interviewed by the Guardian during our investigation. The SF police department investigates itself and finds itself clean. The FBI investigates itself and finds itself clean. Everybody's clean.

Sara Moore also tried to tell the story of her life as an FBI informer earlier this year. She contacted various media (LA Times, NY Times, etc.) but no one took her seriously at the time except David Johnston of the Berkeley Barb and KPFA's Larry Bensky (see "An Interview with Sara Moore," Guardian 9/27/75). No one took her seriously until she aimed a gun at President Ford.

Note: We can't place much hope in the media to get on the Bronson case either. Not one major media organization in the city picked up on the story. UPI's Bob Strand told us in February, "It's too complicated to be summarized in 200 words." Abe Mellinkoff, then city editor of the Chronicle, told Guardian lawyers in a deposition in the Guardian anti-trust suit that the story was not a Chronicle story. And on and on.

So when FBI Director Kelley admitted with great fanfare at a Sept. 24 press conference that the FBI had committed 238 illegal burglaries against 14 "domestic security targets" between 1942 and April 1968, there were no reporters to ask him, "What about the Bronson case?" Or to challenge the FBI with other case studies that the media has ignored over the years. Instead, the media dutifully reported that the FBI has discontinued its illegal break-ins—there's nothing more to worry about—it's all under control.

David Bronson plans to attend KPFA's "Counterspy '75" conference to be held in San Francisco Oct. 10-12. Will the media at the gathering talk with him about his story?

—Bob Levering

When the city attorney investigates the port, it's like John Dean investigating Watergate

Another big issue being dusted over in the current election campaign: It's Mayor Alioto's last hurrah on the waterfront. It's his move, through his port and his port commissioners, to give away a big chunk of the waterfront to Warren Simmons/Tia Maria and to make this development the latest and potentially most damaging edge of the wedge in selling off and then Manhattanizing the port.

On July 15, Jack Morrison and Dick Gryziec of San Francisco Tomorrow, the militant conservation group, charged that the port commission gave Simmons preferential treatment by giving him exclusive leasing rights to Piers 37-41 for a mammoth tourist complex.

They charged that, among other things, the commission failed to determine a land use plan for the site, failed to put the site up for competitive bidding, didn't advertise properly and failed to determine if Simmons had an economically feasible proposal or had the necessary financial backing. Quite obviously, after Sunol, after Alioto's PFEL conflict, after the smelly, 66-year George Burger leases, charges like these ought to merit swift and thorough investigation.

Let us note for the record what happens after the SF Tomorrow complaint goes to City Attorney Tom O'Connor, who is as afraid of going after the charge of law-breaking at the port as DA John Jay Ferdon is of pursuing law-breaking in the mayor's office. This will help explain why the only serious investigation of public malfeasance in this town is done by the SF Grand Jury and the federal strike force on organized crime.

O'Connor receives the complaint through Deputy City Attorney James Lazarus. He turns the investigation over to Richard Bobier, a port attorney paid to defend the port against citizens like Morrison and Gryziec.

Gryziec calls Bobier. Bobier tells him there are

probably no grounds for legal action. He tells Gryziec that he and O'Connor will sit down with a SF Tomorrow representative to discuss the investigation.

On Aug. 6, Bobier meets with O'Connor and Deputy City Attorney Tom Blanchard.

On Aug. 7, Bobier writes Morrison and Gryziec a "quite cursory letter," as Bobier described it to the Guardian, saying he had reviewed the charges and found no basis for legal action.

Gryziec calls Bobier. Bobier tells Gryziec there will be no discussion of the matter.

End of investigation. The port approves the exclusive development lease with Simmons, 3-2.

When we contacted Bobier on Sept. 30, he was as reluctant to talk to the Guardian as he was to SF Tomorrow. "I can't tell you what I did," he protested. "Why should I? Where do you have any business in what I did?"

But we pressed on with questions and got these illuminating answers:

Guardian: What exactly was the extent of your investigation into the complaints and what were the specific points of the investigation?

Bobier: You make it sound better than it was.

G: SF Tomorrow claimed the port did not conduct a competition for the site.

B: That's just nonsense. I'm really not interested in meeting their charges. Let them take them to the DA. There's no merit in them.

G: SF Tomorrow charged the port did not insure Simmons had the necessary financial backing, development experience and operational ability. Did you look into that?

B: Yes. The staff sought answers on that question and the port concluded that Tia Maria and Simmons are capable of performing. This is not to say that in the performance it won't possibly go broke.

G: But the port did not get a Dun and Bradstreet report until September.

B: We had it long before that.

G: John Williams [the port's commercial properties consultant] told us the port did not ask for one until September.

B: Oh, well, okay. I think we did, but maybe not.

G: Did you look into the D&B in your investigation?

B: Yeah.

G: But Williams and [former Superior Court judge] Byron Arnold said there wasn't one.

B: Oh. Okay. I don't know. I think we have a couple

of them out there. I looked into the file and, behold, those reports were there. There was no question on financial capability.

G: Arnold [a dissenting vote on the project] said the port knew nothing of the financial capability. Did you talk to Arnold?

B: No.

G: What exactly did your investigation consist of?

B: I looked at the port file and talked to the members of the port staff involved. I attempted to determine if there was any information that the commission was meeting with Simmons for collusion. I looked at the allegations of the complaint and found there was a complaint against the authority of the commission rather than an allegation of wrongdoing. Look, I'm beginning to think I'd rather have you say that Bobier wouldn't cooperate. What's the difference? After spending a number of hours, I decided there was just nothing in the complaint.

G: On Aug. 6, you had a meeting with O'Connor and Blanchard, and on Aug. 7 you sent SF Tomorrow a three-sentence letter saying you hadn't found anything. What happened at the meeting?

B: It's a privilege of lawyers not to disclose that. The work is a product of attorneys, and it's a confidence not to be disclosed.

The Bobier investigation is reminiscent of John Dean's Watergate "investigation." No interviews of anyone outside the port. No interviews with anyone like Judge Arnold. Hazy and vague references to a Dun and Bradstreet which Williams told us was not requested until September. No attempt to talk with SF Tomorrow. Lawyer's privilege. A decision the day after a mysterious discussion with O'Connor and Blanchard. Just send them a three-sentence, 29-word letter and to hell with SF Tomorrow. And to hell with the San Francisco taxpayer.

Bobier talks as if he's the attorney for and stockholder in Tia Maria, not a public official representing a public agency funded by public money which has custody over a chunk of the most valuable public land in the West.

This is your port that Alioto's port commissioners are giving away. This is your City Attorney's office and your port attorney who are covering up the give-away.

Who will be the first among the candidates for mayor, supervisor and DA to blow the whistle?

—Paul DeMarco and Bruce Brugmann

on guard!

Berkeley school strike

Those \$3200 ads

The Berkeley school board has charged that the teachers' strike, now in its fifth week, was caused by a rivalry between the two striking teacher groups. The charge was made in full-page ads the board placed in four East Bay newspapers (Berkeley Gazette, Berkeley Post, Sun-Reporter and Oakland Tribune) in mid-September at an estimated cost to the school district of \$3200. The ads come at a time when the board complains it cannot afford to meet teacher demands for a restoration of cuts in teacher fringe benefits, school programs and supplies.

The ads stated that the Berkeley Federation of Teachers (BFT), an AFL-CIO affiliate, and the Berkeley Teachers Association (BTA), a National Education Association group, are "in a competitive struggle because the organization with the most members will become the sole representative of the teachers when a collective bargaining law for public employees is passed by the state legislature." The law referred to is the Rodda bill, authored by state Sen. Albert Rodda (D-Sacramento) and now signed into law, which provides teachers with collective bargaining rights and stipulates that after Jan. 1, 1976, only

one teacher organization can negotiate with each school board. Currently the BFT and the BTA negotiate jointly with the board through a Certificated Employees Council (CEC). According to the school board's ads, the teachers organization that compromised with the board would lose the representational elections under the Rodda bill.

Spokespeople from both the BFT and the BTA denied the charge. BFT's Johnny Selvin said the rivalry between the two groups "is not important to the strike." BTA president Julie Kennedy acknowledged that the two groups are "philosophically too far apart for a merger," but she denied that the differences were a factor in the strike.

What proof does the school board offer to back up its charges? Board member Louise Stoll, author of the ads, could offer none. "Everything I've read about their nationwide rivalry [the National Education Association vs. the AFL-CIO-affiliated American Federation of Teachers] suggests that neither side can afford to back down now with the collective bargaining bill passed," Stoll told the Guardian. What about Berkeley specifically? "Well, there's no way the Certificated Employees Council can agree on anything," Stoll said. Is there a split in the CEC which corroborates this alleged rivalry? Stoll admitted she wasn't privy to CEC votes on strike issues and hence did not know.

—John W. Schwada

Making Meany blue on Latin labor

George Meany, who is generally unaccustomed to opposition to his ultranationalistic foreign policy views from within the ranks of organized labor, may be in for a shock soon. Two union groups opposed to the AFL-CIO's policies in Latin America plan to confront Meany at the AFL-CIO's biennial convention in San Francisco Oct. 2-8.

More than 100 labor groups, sponsors of the new Union Committee for an All-Labor AIFLD (American Institute for Free Labor Development), are calling for a total reorganization of the institute, an AFL-CIO project in Latin America. They charge that the AIFLD cannot be a legitimate labor organization while it has such close ties with multinational corporations. Daniel DelCarlo of the SF Building and Construction Trades Council and Abe Feinglass, vice president of the Amalgamated Meat Cutters and Butchers International, are among the sponsors.

The AIFLD, officially working "to develop the democratic trade union movement in Latin America and the Caribbean," had a budget of some \$5 million a year. Some of the money comes from grants by such strange bedfellows as the AFL-CIO, Kennecott Copper Company and the Rockefellers' Chase Manhattan Bank (see Guardian 8/31/74). But money from labor

and business accounts for only 2% of the total budget, according to Rodney Larson, a former union official who has been investigating the AIFLD for months. The rest, he says, comes from the US government. A spokesman for AIFLD in Washington, D.C., refused to answer any questions over the phone; he only reiterated that the institute exists "to help trade unions and campesinos [farmworkers] in South America and that's all." But in a detailed eight-page tabloid "letter" sent to labor organizations all over the country by the Northern California Chile Coalition charges that the AIFLD-sponsored union-to-union program promoted the growth of right wing Chilean unions that opposed the government headed by Salvador Allende.

The Bay Area Trade Union Committee on Chile, one of the groups in the Northern California Chile Coalition, has called for a total boycott of Chilean products, an end to US economic and military aid to Chile and opening the borders to Chilean refugees. BATUCC will invite AFL-CIO convention delegates to an informal seminar with union members who have visited Chile in an attempt to rouse support for these demands.

Joe Topping, a member of BATUCC, said, "ITT, GM, Anaconda and the other big multinationals in Chile are the same people we have to fight here at home." —Nancy Dunn

Laura Allende campaigns here

Laura Allende, a former Senator in Chile's Unidad Popular government that was led by her brother Salvador, demanded in Berkeley on Sept. 21 that the US Congress fully investigate the role of the CIA and multi-national corporations in the military coup that toppled the democratically elected regime.

In her first US visit after her exile by the ruling military junta last March, Allende spoke of her experiences during the year and a half she spent in Chile after the coup, the situation today in Chile and the Chilean resistance, of which she is a part.

"They always interrogated me blindfolded because they are very much afraid that they will be recognized if this [junta] changes," Allende explained she was detained five times after the coup, usually for a few hours, for violating the terms of the house arrest under which she was placed.

The last time she was arrested, she said, "They held me five months incommunicado. After being beaten during the first interrogations, things changed. A great campaign of international pressure was initiated to defend the sister of Salvador Allende, and I was expelled from the country."

Allende related some of the junta's actions she witnessed. She told of Jacqueline Druget, a cellmate: "At 2 am they took her away to the torture chambers, and now she is on the list of those who died abroad." She described another incident in the town of Violeta Para. "When I was there, they arrested 500 people. Later I met 250 women who were crying at the gates of the house of investigation because they didn't know where they had taken the prisoners after three days. I could spend hours telling you about the horrors."

In the same calm, somehow buoyant tone in which she conveyed images of life under the junta, Allende also spoke of the resistance in Chile. "It is difficult to know exactly about the resistance because it is all underground, but when I was there, resistance work had begun. There were murals on the walls, leaflets would suddenly fall from a building in the heart of the city [Santiago]."

She explained that as opposition to the junta was banned, many of the organizations active during the Allende period formed a united opposition underground. "The CUT [the main labor group] which was the central group with two million members, was dissolved, so CUT is working underground. The parties are also underground, not only the left parties, but also the base of the Christian Democrats [a moderate pro-US party]. Everybody has united to have a front against this dictatorship."



PHOTO BY ALEJANDRO STUART

Even groups that were with the middle class," Allende explained, "are now against the junta."

More than two years after the bloody coup that ended the "Chilean road to socialism," Chile has faded from the headlines. But ironically, on the very day when Laura Allende spoke, the New York Times reported on Sept. 21 that according to "church sources," one out of every 100 Chileans has undergone at least temporary detention since the coup. Torture and arbitrary arrest, according to the Times, "have virtually been institutionalized," and the Chilean government admits having about 5000 political prisoners.

"My task is to go to other countries so they will know what fascism is," Allende explained. She urged that the United Nations adopt sanctions against the junta, as it has done in the cases of South Africa and Rhodesia, for failure to respect human rights.

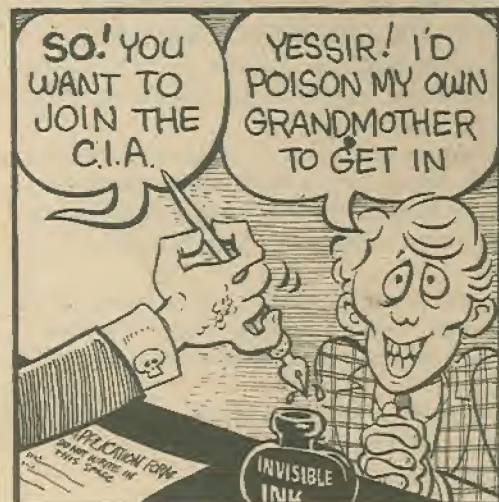
—Bob Manning

The Weekly Awards

Job Seeker of the Week Award: To Warren Hinckle, currently editor of City of San Francisco magazine, for his comments in the Sept. 30 issue of City: "The one thing remaining unsaid about the Patricia Hearst story is that throughout the entire bewildering, drawnout super-drama Randy Hearst conducted himself with a decency and dignity that did our town proud, and it should be said out loud." Hinckle met with Examiner president Hearst last month about the possibility of being hired as the Examiner's city editor. Hinckle's current contract with City expires on Dec. 1.

Father Knows Best Award: To Joseph Alioto, Jr. who asked a prospective juror in his father's conflict-of-interest trial Sept. 30, "Would you hold anything against someone who would do something to help his son?" —Steve LeMoullec

DUTCH FLAT



by R. DIGGS

on guard!

Management vs. membership

The KQED proxy fight

The Committee to Save KQED, a group that hopes to change the public television station's policies by influencing the board of directors election this December, says it has received some 8,000 proxies in response to a mid-September mailing. Larry Hall, the Livermore physicist who heads KQED, says that proxies for the yet unnamed slate are still coming in at the rate of several hundred a day.

Six or seven spots on the 27-member board will be vacant (depending on whether Chairwoman Caroline Charles, disabled by a stroke, decides to remain active). If the Save KQED proxies are allowed to count, they will almost certainly determine the new directors—fewer than 2000 votes have been cast in recent KQED board elections.

But the station's management may challenge the legality of the proxies. Executive Vice-President Art Porter told the Guardian the week the proxies were mailed that he considered them inadmissible under the station's by-laws. President William Osterhaus is now saying only that he is discussing the matter with counsel. "We're more upset by the confusion the proxy mailing has caused," Osterhaus told the Guardian, "than by the fact that someone is disagreeing with us. We have had our hands full of calls and letters from people who think we sent that mailing."

Osterhaus has issued a sharp denunciation of Hall and his group, mailed as a supplement to the October issue of Focus, the KQED magazine. "If Mr. Hall owns two votes or 15 or 346 or 1129 votes," Osterhaus told the membership, "he becomes a Super Member who has more to say about election of directors than does any other member, and he has achieved that status of Super Member without ever telling you what it is about him that entitled him to such trust."

Osterhaus also reacted to some of Hall's criticisms of the station. Hall had charged that KQED was relying more and more on corporate underwriting (discreet commercials from Bank of America, etc.) to finance its programming, thus compromising its broadcasting integrity. Osterhaus replied that the station has been "scrupulous to separate underwriting from control of programming. . . . Each and every potential program underwriter is informed that . . . no participation in program content, scheduling or any aspect of the production process is permissible."

Osterhaus also noted that Newsroom has been included in KQED's just-released budget for fiscal 1976—despite dire warnings from Hall that the station was about to drop the news show. Hall in turn says that the warnings forced Osterhaus not to drop Newsroom. Similarly, he contends that pressure from Save KQED forced the board to change its long-standing policy of conducting closed meetings. By a unanimous vote the board voted at its September meeting to open its remaining meetings to the first 15 members who apply to attend, and to the press.

The Members Action Program, another group critical of management policies, feels Hall is taking credit for changes which they were first to call for. MAP leader Carol Levene, a KQED director with a record of opposition to Osterhaus, is going even farther than the KQED president in criticizing Hall and the Committee to Save KQED. "MAP's position," according to Levene, "is that everything positive this committee has suggested was lifted directly from MAP."

—Fred Gardner



PHOTO BY RISE SKYTIA

SF tenants protest rent hike

Thirty residents of two Haight-Ashbury buildings staged a rally at Waller and Belvedere Sept. 27 to protest recent rent hikes.

Right: tenant Geraldine Moore. Left: Marie Washington of Citizens Action League, which organized the rally.

1949-1975

The Chronicle city editor

Abe Mellinkoff, city editor of the Chronicle for 26 years, has been moved on to other responsibilities. As of Sept. 29, Mellinkoff became an adviser to publisher Charles Thieriot and will write a daily column on city and state politics. It will probably appear in the old Royce Brier spot, according to Chronicle insiders.

Mellinkoff's successor, Steve Gavin, is taking the job on a temporary basis but is expected to get tenure. He is an easygoing, popular man of 38, trained as a Jesuit, who lives by himself in the Mission and takes the bus to work. Gavin came to the Chronicle in 1969 from the Baltimore News-American and has been working as an assistant city editor. (The city editor at the Chronicle supervises some 60 reporters.)

In recent years several Chronicle reporters have described Mellinkoff as an obstacle to change at the paper. "The times changed, and he didn't," one commented to the Guardian. "He couldn't even understand why the publisher had to hire more women and minorities."

Another reporter observed that although Gavin would bring "a lot of youthful enthusiasm" to the city desk, the Chronicle probably wouldn't change much. "City editors can come and go," he said, "but the same guy still runs the paper."

—Fred Gardner

A special award for Joe

The Ponce De Leon Good Government Award: To 59-year-old Mayor Alioto for "trying to bring some new young leadership into city government," as he told reporters Sept. 23, explaining his decision to replace Social Services Commissioner Yori Wada, 58, with 40-year-old attorney George Yamasaki.

Alioto dropped Wada, a YMCA official who hasn't supported an Alioto

campaign since 1967, just one week before the commission was scheduled to appoint a new general manager for the local welfare agency. The mayor said his decision had nothing to do with Wada's failure to commit himself to voting for the Alioto-backed Arnold Baker, a Redevelopment official, for the post vacated by retired Social Services general manager Ronald Born.

"I wasn't going to back anyone until I reviewed all the resumes" of the top five candidates for the job, Wada told the Guardian. Did Wada's support of Dianne Feinstein for mayor in 1971 and William Roth instead of Alioto for governor last year, influence the Mayor's decision? "I think so," Wada said.

Impertinent question: Does Alioto's new youth campaign extend to Peter Boudoures, the 82-year-old Board of Permit Appeals member whose judgment Alioto praised as "99% correct" last June? Or to Chief Administrative Officer Tom Mellon, for whom Alioto waived the city's mandatory-retirement-at-65 requirement in 1972?

—Steve LeMoullec

Opening up the Mind Shaft

The Mind Shaft, a popular gay dance bar on SF's Market St., has agreed to post a sign saying they do not discriminate on the basis of sex, race or style of dress following a Saturday night, Sept. 20, picket line by Bay Area Gay Liberation (BAGL).

Mind Shaft patrons had complained to BAGL about being ordered to remove scarves and bandanas. Women and blacks had told of being asked for many pieces of identification. Jesse Hale, the Mind Shaft manager, told the Guardian that the situation had been "blown out of proportion," but that the Mind Shaft had agreed to drop its dress code and would not discriminate.

—Katy Butler

SF Election Intelligencer

'Feinstein's ahead, but ...'

With four weeks to go to elections, here's how we dope it out:

Mayor's race: Jack Ertola leads the race to get up campaign signs. George Moscone is out front in the money-raising derby. Milton Marks is getting out and around more than anyone, hitting the bingo games and Safeways 12 hours a day.

But Dianne Feinstein has pulled ahead on voters, according to a poll done for Moscone, which Moscone people aren't talking about.

The poll, reliable sources told the Guardian, shows Feinstein first, Moscone second by about five points, Marks third by an equal distance, Ertola fourth and Barbagelata fifth. The poll showed a crucial 25% of SF voters are still undecided about who to vote for in the November election. But the percentages are only for the November "primary" (a candidate must win 50% of the vote to be elected this year). The poll projected the Feinstein-Moscone race into the December runoff and showed the race between them too close to call. Both Moscone and Feinstein are running as if they're in the general: Moscone is taking verbal shots at Feinstein, and Feinstein is firing back.

As of the Sept. 22 filing deadline for campaign financial statements, Moscone reported \$99,198 in contributions, Feinstein \$66,313, Ertola \$63,205 (of which \$12,000 went for poorly produced one-minute television spots), Marks \$28,466 and John Barbagelata \$8565 in contributions and \$6663 in loans.

Supervisor: Incumbents John Molinari and Quentin Kopp are still running hardest for the presidency of the Board. Molinari makes no secret of his interest in the position. He told the Guardian, "I have a game plan to break away from the pack which will point me out as different from the rest." Part of the game plan: a huge \$1,875 hand-painted billboard ("One vote that works") which he's moving from location to location. Meanwhile, Kopp has raised more money than anyone else and is nearing the campaign limit of \$51,000. Kopp is not as blatant about seeking the presidency as Molinari ("I'm interested," he said. "If I get enough votes, I will come in first") but there's no doubt he wants the job. "The definite impression Kopp wants to give is that he's just trying to do well," candidate Jesse Tepper, who's running hard himself, told us. "But he appears at absolutely every event—even Arnold Townsend's campaign headquarters opening."

District Attorney: Both Joe Freitas and Carol Ruth Silver claim they are the front-running challengers to DA John Jay Ferdon. Freitas said his private polling shows he has twice as many votes as Silver and challenger Bill Mallen combined. Silver commissioned a poll by Computronic Research which she says shows that 70% of registered voters have not chosen a candidate for DA. Of the "decideds," 14% want Ferdon, while Silver, Freitas and Mallen have three to four points apiece. A "dummy" candidate did better than any challenger, capturing 6% of the vote. **Register to Vote:** Don't forget—deadline for registering to vote is Oct. 5. The Registrar of Voters in City Hall won't be open past 5 p.m. Friday, Oct. 3. But the Coalition to Register 100,000 New Voters (which has registered 30,000 new voters so far) at 12 Valencia St., will be open Oct. 4 until 7 pm and Oct. 5 until midnight. **Correction:** In last week's "Intelligencer," one of the supervisorial candidates endorsed by Black Women Organized for Political Action was incorrectly identified. The group endorsed Espanola Jackson (not Espanola Maxwell). Sorry. ■

—Jerry Roberts and Paul DeMarco

The Sara Moore few people knew

An intimate interview with the would-be assassin's best friend, Joyce Halverson.

BY LARRY BENSKY

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Joyce Halverson was one of Sally Moore's few friends, possibly her closest friend. They met shortly after Moore left the People In Need program in the spring of 1974. At that time Joyce and her husband Paul were called before a federal grand jury in San Francisco to testify about their friend Camilla Hall, one of the six SLA members killed by LA police on May 17, 1974. Both Halversons refused to testify to the grand jury, and Paul spent two weeks in jail in May 1974 for his refusal.

In March 1975 Moore asked the Halversons to help her find an apartment in San Francisco. At the time, the Halversons were moving from their apartment at 565 Guerrero in the Mission district to another building nearby. They suggested that Moore rent their old apartment, and Moore lived there as a neighbor and friend of Joyce Halverson until she was arrested for attempting to assassinate President Ford on Sept. 22.

Joyce Halverson has received numerous requests for interviews from various media organizations since the assassination attempt because of her close association and friendship with Moore. She refused all the other requests. What follows is the only interview Halverson has granted, which was aired on KPFA Sept. 26.

(Larry Bensky is KPFA's station manager.)

You've been following the newspaper,

television and radio accounts of Sally Moore. Is that the woman you knew?

Somewhat. It's obviously not a real good portrait of her. I don't think she was as mentally unbalanced as is coming off. She had a lot of energy and, as you know, she was calling people a lot and running around a lot. But I think she was trying to do something. I think she was trying to get people together. She'd always tell me about people and was always trying to get people to understand each other and to know each other. She had been subjected to a certain amount, she said, of psychological pressure, or other kind of pressure, from the FBI, for having surfaced. And also from the San Francisco Police Department. Do you know anything about that?

What I think happened to her, the impression that I got, is that she really did want to help the left. I don't think she thought the left was totally right all the time, correct all the time. But she was so isolated. I mean the left didn't accept her and probably for pretty good reasons. But that left her a very isolated person. She was a very lonely person. Always looking for friends, for someone to listen to her or to believe her or to help her. And I don't think she got strong enough support anywhere. I always felt that I just wasn't strong enough to help her or to really do anything that much for her, except listen. But she didn't have the kind of support that she needed to really be strong enough to give up those contacts. And they would call her and harass her and sort of taunt her with the fact that the left wasn't going to accept her.

What happened to her on that last day? There's a certain amount of ambiguity.

She supposedly called the police and warned them that she was going to test the system, that's the story that's come out. To see if it worked as well for the left as for the right. And according to a report from the San Francisco Police Department, they then became alerted to her and went out to pick her up to see if she had a gun. There have been conflicting stories about that arrest. What did she tell you about it?

She just told me that they had told her that somebody had called saying that she had a gun in her purse, and that they had picked her up on a tip or whatever. But who knows. I think they knew a lot about her and evidently a lot of people knew that she carried a gun in her purse because of all the threats that she said she'd had on her life from both the left and the right.

What about this visit from the Secret Service that happened after she was released by the San Francisco police and that gun was taken away?

Well, one of the things that she said after she had been picked up by the police that afternoon was she felt they had purposely kept her from going to the Stanford demonstration. That they knew she was going and that they'd purposely hung her up like that. And then after the Secret Service came, about 10:30 at night, that night, she was extremely upset. I got the impression from her that she felt that they were toying with her and that they just wanted to show her that they could pick her up off the street anytime they wanted, and they could do anything they wanted with her. Something which intellectually she knew to be true before, but maybe was just

being proved to her for real for the first time?

It could have been. And that upset her extremely. She always liked to be in control or feel that she was in control of situations, and I think they constantly tried to show her that she was isolated, tried to point out to her that she was isolated and that she didn't have anywhere else to turn.

Why President Ford? You know, he's not a person, to me anyway, that she's ever expressed any feelings about. As far as I could tell she was more doing an analysis of the system rather than this man. That's one of the things that confused me the most when I heard about her confessing to having done this.

Right. Me too. I never heard her give any invectives against Ford, particularly. She never really was looking at national politics. Much more local, if at all. But, like you say, just systematic analysis. But I personally think that part of it was that she was trying to show the police and the Secret Service that they couldn't do this to her, that they couldn't just toy with her, like I got the impression she felt they were doing. I think it might have been part of like, "I'm going to show you." She said the Secret Service had told her, "Well, you can demonstrate all you want. But you'd better not show up at the demonstration." And I remember she said to me, "I'm just female enough to show them." So I think she was playing games with them, they were playing games with her. And I think she wanted to show them that she could. And maybe she felt that this was the only thing left to her to break out. Was she at a real dead-end in her life?

According to what she's saying now,

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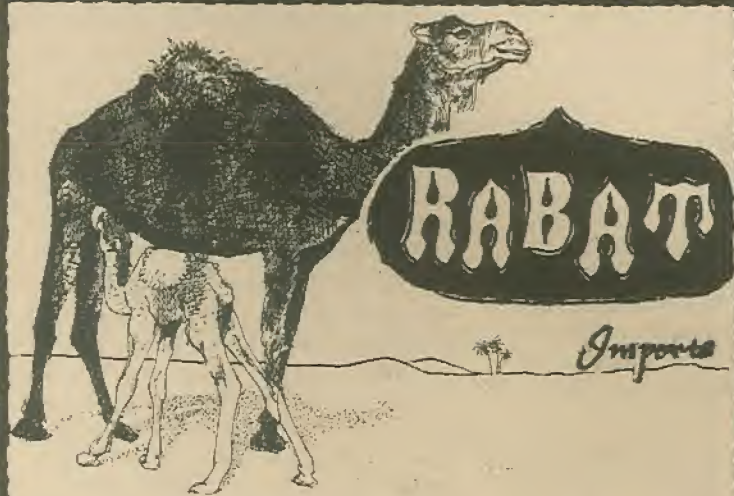
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yeah. I guess she had talked to just about all the media in San Francisco and Los Angeles and all over and wasn't getting her points across. Or didn't feel they were getting across.

Do you think there's a feminist analysis, a feminist dimension, to what happened to Sally Moore and what she was like for the last few months or years?

Yeah, for sure. She used to talk about when she was in Hollywood, in the Hollywood scene, and I got the impression very much—I used to wonder why she wasn't more bitter, more openly bitter about what she had gone through. I don't know how true this is, but she used to talk about operations that she had, that she said a lot of wealthy people had, to look beautiful. She said she was really not a very good looking young woman and so she went through face-lifts and operations to make her look this and that. She showed me pictures of herself posing when she was a socialite. And just the very rigid, structured life that she led, you know, public life.

She never told you, though, that she was Sara Jane Kahn, born to a blue-collar family in Charleston, West Virginia? She sort of picked up the story of her life where she'd made her fairly well-connected first marriage.

Right. As a matter of fact she told me that she came from a very wealthy lumbering family in West Virginia and that she was always in really high society. The corporate ruling-class, that's where she said she came from, was born into.

Why do you think she herself had so much trouble accepting the limitations of people on the left in relating to her? That seemed to me to be something that she couldn't accept. The fact that people didn't trust her. That she had done something. She seemed to be obeying some sort of ethic where, "Well, now I've told everybody I was an FBI informant. And I've told them that I've stopped and I want to recant and there's no place for me." She mentioned

that to me a number of times. That is something, I believe, she was getting very bitter about. She kept saying, "The left is just as bad as the right. The people I've met in the so-called radical circles are just as bad as the FBI as far as human qualities are concerned. Is that also something she talked to you about?"

Yes, she did a lot. She wanted to be accepted. She felt that she should. She said, "Well, the left has to get used to people converting quickly." Like, as the revolution continues or expands, that meant more and more that's going to be happening. People are going to be coming down more suddenly and from higher places. She used to feel, she'd go to functions and people wouldn't sit next to her and would really shun her. And she'd say, "Well, people are going to have to get used to it. I'm not going to go away." She made that very clear. That she wasn't going to go away and the left was going to have to deal with her. They just couldn't ignore her. They'd have to do something. She also said, "If in the beginning some organization had given me a job. If just one organization had accepted me and used me then I wouldn't have had to run around to all the others." But as doors closed and closed and closed, that just kept her going from one to another. But what she said to me was that if some organization had, in fact, accepted her, and let her work, then she wouldn't have been running around to all these organizations creating all those suspicions that she did. But of course those suspicions may actually have been very well founded. If she was, in fact, every time she bought a gun from a gun dealer in Danville — turning around to the Alcohol, Tobacco and Firearms Division of the Treasury Department and reporting this person for potential illegal gun sales — or every time she had a contact with you or me she was calling up the FBI to report

continued on page 35

'The left has to get used to people converting quickly. As the revolution continues or expands, people are going to be coming down more suddenly and from higher places.'



Joyce Halverson

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Who's brainwashing whom?

Jack's curiosity outweighed his fears. He wanted answers to questions that had been nagging him. Why had Patty converted to the SLA? Had she been tortured? Or brainwashed? Or was she still a hostage? She had been the most hostile to Scott's demand that the fugitives disarm and she had yet to speak a friendly word to him. But maybe that was a ploy to fool the Harrises. Once free of them, she might want to return to her parents and her boyfriend."

—"The Inside Story" by Howard Kohn and David Weir, Rolling Stone, Oct. 25, 1975.

BY JERRY ROBERTS

"Brainwashing" plays through the Patty Hearst case like a magic incantation, used by all sides to explain away whatever actions of Patty's displease them. Four days after Patty announced by tape that she was Tania and had joined the SLA last year, Randolph Hearst said the SLA "used psychological pressure on her and it was a long time and she responded . . . if that's brainwashing, sure she's been brainwashed." On Sept. 29 of this year, SLA member Emily Harris released a tape from a Los Angeles jail which accused the Hearsts and their attorneys of trying "to brainwash Tania into becoming a loyal, upperclass woman."

Wes Davis, a Berkeley man who has advised Randolph and Catherine Hearst about "brainwashing" and "thought reform" since shortly after Patty's kidnap, told the Guardian that details of Patty's kidnap and imprisonment contained in a legal affidavit filed for her Sept. 23 dovetail with what he called "the flood formula." (Davis deprecates the word "brainwashing" and does not use it.) Experiencing "the flood formula"—a combination of forcible capture, isolation, prolonged terror, sleep denial, food deprivation and chronic discomfort—made Patty physiologically susceptible to the SLA political line, according to Davis.

Has Davis spoken to Terence Hallinan, one of Patty's attorneys? No, Davis said, but "he wants to talk to me." The correlation between the affidavit filed for Patty by Hallinan and Davis's "flood formula" theory suggests that "brainwashing" may become a key element of her legal defense.

Exhausting a living organism

Was Patty Hearst "brainwashed"? Or is she being railroaded into snitching on her revolutionary comrades? Is the "flood formula" valid? If Patty was "brainwashed," will the change in her mind be permanent? The Guardian consulted many psychiatrists, psychologists, attorneys and others familiar with "brainwashing" and the Hearst case, as well as source material on the subject. Several experts said that if the conditions described in Patty's affidavit were true, she might have been "brainwashed" into committing the illegal acts she is now charged with. Others said that material like Rolling Stone's "Inside Story," weapons and documents found inside the house where Patty was arrested and tapes of Patty's conversations made at the San Mateo county jail showed that her conversion to the SLA was authentic, that the legal defense concocted for her was drawn up months ago and that she was now being "brainwashed" into accepting that defense.

"People are running around saying 'brainwashing,' but they don't know what the hell it means," Wes Davis told the Guardian. "I think it's really outrageous that people are not considering what Patty's been through. Once you understand it, her

affidavit is wholly believable." Davis, a familiar figure to SLA aficionados, said, "I've been with the Hearsts all the way from the beginning. I started to get out of it last week, but they asked me not to until they find someone who knows how to defend the case." Davis said that Catherine Hearst wrote the forward to his forthcoming book. A source close to the Hearst family confirmed that Davis frequently confers with the Hearsts.

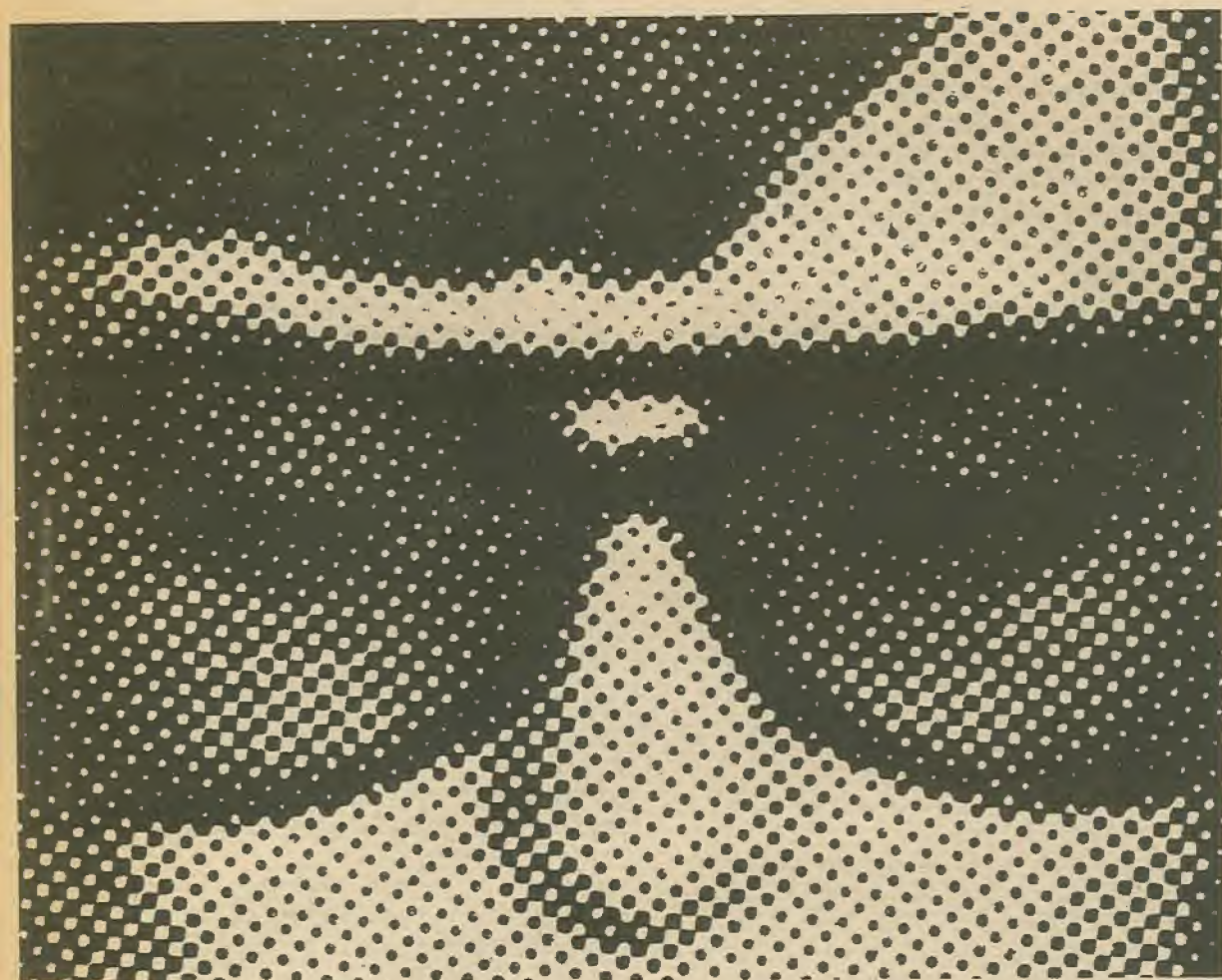
Davis said, "The combination of all these things completely exhaust a living organism. I don't care how goddamn strong and brave you can be, this process for five days will break anyone." He said that once Patty had been "broken," two other factors—self-criticism sessions and identification of her survival with the SLA's success—combined to lead her to join her captors.

'Cleansing the mind'

The term "brainwashing" was first used in 1951 by Edward Hunter, an American journalist who was in China during the revolution. Billed as "the terrifying new Communist strategy to conquer the free world by destroying its mind," "brainwashing" was Hunter's pejorative translation of the Chinese phrase Hsi Nao—literally, cleansing the mind. The more accurate term for the process of changing bourgeois values into revolutionary ones is Szu Hsing Kai Tsao, or "thought reform."

"Brainwashing" refers to a "prolonged and scientific program of mental destruction," according to *Coercive Persuasion*, a classic study of American prisoners brainwashed by the Chinese that was written by Dr. Edgar H. Schein of M.I.T. Schein, who preferred the term "coercive persuasion" to "brainwashing," found that Chinese captors used isolation, physical threats and peer group pressure to create a sense of almost total desperation in American prisoners that led the Americans to actions like collaboration, confessions and propaganda broadcasts.

A professor at an Eastern university who has done substantial research with "brainwashed" American prisoners of war, agreed with Wes Davis that the conditions of Patty's imprisonment could have led almost directly to her conversion: "I think her experience was similar in many ways to soldiers in Korea, particularly in being kept isolated and under threats." The professor, who asked that his name not be used because he is no longer researching brainwashing and "doesn't want to get involved" in the Hearst case, also said, "What is most important is that the person feels it's a hopeless situation." This situation corresponds to the description in Patty's affidavit of "continuing threats of her captors that they did intend to murder her, that she had been abandoned by everyone, that no one cared whether she lived or died and that if she did not do as she was told, she would not live another hour."



However, some psychiatrists see "brainwashing" as an oversimplistic and highly unlikely explanation of Patty's behavior over the past year and a half. They believe Patty's conversion was gradual, emotional and authentic. Some also argue that SLA members were not skillful enough to successfully "brainwash" Patty.

"To think that that bunch of lunks who can't even spell correctly has the skill of the NKVD [the Soviet secret police who perfected early "brainwashing" techniques] is beyond my capacity to believe," Dr. Francis Rigney, a San Francisco psychiatrist, told the Guardian. Rigney said that after the shooting and burning of six SLA members in Los Angeles, Patty probably could have escaped, even if she had been mistreated in the early months of her capture. "When people are released from a horrifying stress, they gather their wits even though they are still prisoners. Up until the time they were all burned up, a person might cooperate or pretend to go along. But once the main army is dead, so to speak, it seems implausible to me she couldn't have escaped, literally burst loose from their grip. It passes my skepticism level to accept her as a poor, pathetic flower petal."

Dr. Ned Opton, a psychologist at the Wright Institute in Berkeley, also told the Guardian he didn't believe Patty's actions were adequately explained by "brainwashing." "The effects of brainwashing were not as effective as have been popularly believed," Opton said. "Most people [in Korea] were not converted. Most people mainly came to doubt ideological positions they held previously. To begin to doubt where you've been and to begin to see

that there's really something to what you're being told is not the same as becoming a convert. Thought reform generally did not turn people's minds around. Even those with serious doubts tended to change back later."

Dr. Lee Coleman, a Berkeley psychiatrist who has done extensive work with prisoners in California, said, "There's no question that she was kidnapped or that she feared for her life. But the idea that she was unaware, had no choices, became an automaton, that's ridiculous. I can't say that coercion and intimidation didn't occur, but she made some choices."

Coleman also said, "The idea Hallinan [Patty's lawyer] is trying to put across of a magic transformation going on just doesn't make sense. They want to say she was brainwashed, a magic point was reached in which she was in their [SLA's] control. That's a misreading of brainwashing and a misreading of events. The truth, in my view, is probably much closer to the Rolling Stone article."

The Rolling Stone article Coleman referred to is an exclusive "Inside Story" about Patty, the Harrises, Wendy Yoshimura and Jack and Micki Scott written by Howard Kohn and David Weir that appears in the current issue. It is based on the authors' conversations with three unnamed sources who had first person contact with the SLA fugitives. The sources are presumed to be the Scotts and possibly Jay Weiner, a friend of Jack Scott who appears once in the Rolling Stone narrative.

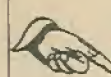
The article details the flight of the Harrises and
— continued next page

'People are running around saying "brainwashing," but they don't know what the hell it means. It's really outrageous that people are not considering what Patty's been through. Once you understand it, her affidavit is wholly believable. The combination of forcible capture, isolation, prolonged terror, sleep denial, food deprivation and chronic discomfort completely exhaust a living organism. I don't care how goddamn strong and brave you can be, this process for five days will break anyone.'

'To think that bunch of lunks who can't even spell correctly has the skill of the NKVD is beyond belief. Even if she was mistreated, after the rest of them burned up, it seems implausible she couldn't have escaped. It passes the level of skepticism to accept Patty Hearst as a poor, pathetic flower petal.'



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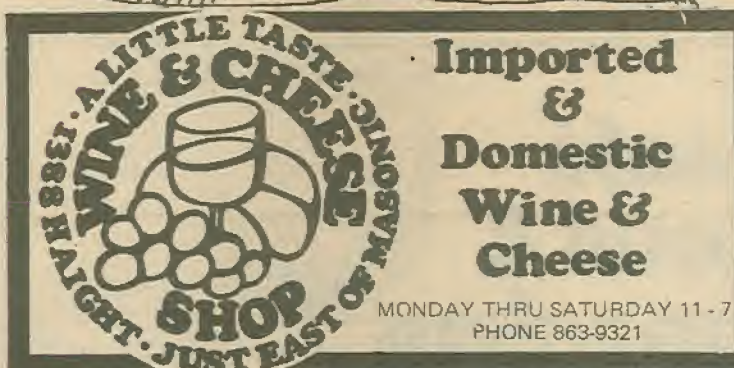
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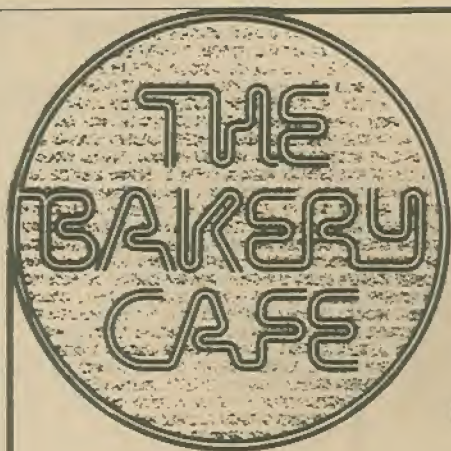
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Patty after the Los Angeles shoot-out last May. It also describes conversations between Patty and Jack Scott in which Patty recalls her kidnapping and conversion to the SLA. Some details of the Rolling Stone account correspond to Patty's affidavit—"She was kept blindfolded in a stuffy, closet-sized room . . . There were no windows and it was hot. She lost track of time and didn't feel like eating. She was told her parents loved money more than her."

However, many important details do not correspond. Perhaps most important, the "Inside Story" piece says Patty herself asked to join the SLA. "Patty's conversion," wrote Kohn and Weir, "was as much emotional as political."

If Patty's conversion to the SLA was, in fact, "emotional" and authentic, she may now be undergoing a form of "brainwashing." Ned Opton, the Wright Institute psychologist, told the Guardian, "All the elements of brainwashing—physical privation, keeping someone in isolation—occur in many prisons, with and without an effort to change a person's ideology." Psychiatrist Lee Coleman agreed: "I would guess she is under a good deal of 'persuasive coercion' now."

Bill and Emily Harris, at least, charge that the affidavit filed on behalf of Patty represents the ideas of Randolph and Catherine Hearst, not Patty. In a tape released from prison on Sept. 29, Emily Harris said, "The affidavit that supposedly represents Patricia Hearst's position in the last year and a half of her life is a part of a calculated strategy to preserve the long tradition of brainwashing, manipulation, domination and enslavement by the rich."

Susan Jordan, an attorney involved in Emily Harris's defense, amplified this point. Jordan said, "I see Patty's affidavit as very consistent with statements by the Hearst family. It is perfectly consistent with what they have been saying for months, as if they only needed an actress for it. The affidavit is a masterpiece, or mistresspiece, in concealing what really happened."

Jordan's statement is somewhat supported by an article that appeared in the Sept. 24 edition of the Long Island newspaper Newsday, which was written by Les Payne. Payne, quoting sources close to the investigation, reported that the lines of Patty's defense strategy had been mapped out "months ago," long before she was apprehended.

Whether Patty was brainwashed or whether she sincerely converted to the SLA remains, for the time being at least, a matter of speculation depending on which "experts" you choose to believe. As Dr. Michael Colburn, a psychiatrist on the staff of Dr. Seymour Pollack, one of three court-appointed psychiatrists who will determine Patty's present mental state, told the Guardian, "The Hearst case raises large questions of where voluntariness ends and involuntariness begins. You're going to see psychiatric testimony like you never saw before."

Covering Patty at Hearst's Examiner

BY KATY BUTLER

Last spring, shortly after former Atlanta Constitution editor Reg Murphy agreed to become editor and publisher of the San Francisco Examiner, he turned to Patty's father, Randolph Hearst and said, "Do you realize what fun the pop psychologists are going to have with you and me?"

Two and a half weeks after the Hearst kidnap in February 1974, Reg Murphy was kidnapped by right-wingers in Atlanta.

Like Patty, he was kidnapped by political extremists. Like Patty, he was bound and thrown into the trunk of a car, (where he did yoga to control his mounting claustrophobia and panic). Unlike Patty, he was released after 50 hours, and was neither "converted" nor "brainwashed" by his captors. He returned immediately to his job on the Atlanta Constitution and wrote up his experience.

On Sept. 1, 1975, he took over as editor and publisher of the Examiner, ending Randy Hearst's distant and often diffident leadership. (Hearst remains president of the Examiner and Chairman of the Board of the Hearst Corporation.) Two weeks later, the boss's daughter, Patty Hearst, was captured, plunging Murphy and the Examiner into the difficult position of providing objective coverage of her capture, defense and

prosecution as the local newspaper of record. (Most news breaks come in the morning, so that the Chronicle follows the Examiner's stories rather than vice versa.)

"Cover it as though you were working for another newspaper," Examiner reporters quote Murphy as saying. Murphy told me, "We have to cover it better than anyone else."

These were brave words, considering the dept of the Examiner's Hearst connections: it's owned by the Hearst Corporation and was for several years the pet project of Patty's father Randolph. He and Catherine Hearst are social friends of editor Murphy and reporter Larry Kramer, and are regularly in telephone contact with Murphy and executive editor Tom Eastham. Patty's cousin Will Hearst is assistant city editor.

They called it an arrest

Despite the close Hearst connection, coverage has not been biased in favor of her parents' defense strategy. Several stories critical to her have received banner front-page play, and no stories have been killed or butchered yet. Only one story wasn't pursued.

But Patty's relationship to the paper has put the Examiner in a unique position: all Hearst stories are reviewed by executive editor Tom Eastham before publication, and two reporters have been in the embarrassing position of carrying out spokesmanlike chores for the Hearsts while simultaneously covering the story for the Examiner. The same reporters have been given special access to the Hearsts.

It all started the day of Patty's capture, at about 1:30 pm, when the news of the Harris capture spread like wildfire across the radio band. Examiner reporters exceeded the usual 2:30 deadline by an hour, and the front page was replated twice to accommodate new information and take out the inaccurate reference to a Geary and Larkin site for the Harris capture.

Examiner reporters Steve Cook, Larry Kramer, Carol Pogash, Nancy Dooley, David Dietz, Frank O'Mea and Tom Hall worked as a team, producing an excellent wrap-up for tight deadlines. "It was slapdash, but it was all in there," city editor Bill Burkhardt told me. The Examiner was run off until 4 pm, when it was pulled off the presses to make way for Chronicle bulldog edition. The Examiner sold an extra 25,000 papers that day, and circulation has continued to run about 15,000 to 20,000 above normal. (Press run on Sept. 26 was 182,150.)

Steve Cook, the Examiner reporter who worked the phones and stitched together the bits and pieces the first day, disregarded Mrs. Hearst's advice to "call it a rescue, not an arrest." The next day, he put together a piece saying Patty had been arrested, contrasting the Hearst's statements with the criminal charges outstanding against Patty.

"I didn't feel compelled to say she was rescued," Cook told me. "I thought it was important to get it in the story, however, because this indicated the obvious defense: Patty Hearst as the victim."

"I haven't been told what to write and what not to write," he continued. "I've been able to approach [Patty Hearst] as I would any other criminal suspect in her position." He says no stories have been killed so far.

'Patty Hearst came home'

The Examiner has prominently displayed several stories harmful to Patty Hearst's defense: her tape-recorded conversation with friend Tricia Tobin, in which she sounded quite coherent and announced she was a "revolutionary feminist"; speculation by some New York lawyers that her parents might have her declared incompetent and defend her against her will if she persisted in maintaining a revolutionary stance; her statement at the Redwood City jail that she was an "urban guerrilla" by occupation.

Examiner reporters told me the story is being handled entirely differently from the coverage at the time of the kidnapping. Then, reporters complained that stories were butchered and killed because the Hearsts were afraid of antagonizing Patty's captors. Randolph Hearst, for example, would hold press conferences after the paper's afternoon deadline, and was often inaccessible to Examiner reporters. As a result of this news management, reporter Carol Pogash asked to be taken off the story. Tim Findley

On Sept. 1, 1975, Reg Murphy took over as editor and publisher of the Examiner, ending Randy Hearst's distant and often diffident leadership. (Hearst remains president of the Examiner and chairman of the board of the Hearst Corporation.) Two weeks later, the boss's daughter, Patty Hearst, was captured, plunging Murphy and the Examiner into the difficult position of providing objective coverage of her capture, defense and prosecution as the local newspaper of record.

Said Murphy: 'Having been on the other end, having ridden around in the trunk of a car, brings a new perspective on the whole question of coercion. It's much easier to be forced into new kinds of thinking than most people would like to believe.'

quit the Chronicle protesting that his stories were delayed or edited after Chronicle editors checked with Hearst.

Despite the vast improvement over last year's coverage, the Hearst connection has still intruded into the Examiner's coverage. Eastham and Murphy together made a decision not to ask a reporter to put together a story comparing Patty's statements on her affidavit with those she has made on tape although the Chronicle did. Eastham said he thought the comparison would not be "valid" because "the contents of the affidavit made it obvious that the tapes had been made under the worst kind of pressure." However, Cook says he plans to write a story comparing all of Patty's statements. He says he feels that so far no Examiner reporter has "taken the time for a critical assessment of what she has been saying."

Perhaps Murphy's own experience as a kidnap victim influenced this decision. "Having been on the other end, having ridden around in the trunk of a car, brings a new perspective on the whole question of coercion," he told me. "It's much easier to be forced into new kinds of thinking than most people would like to believe."

Both Murphy and reporter Larry Kramer were given special access to the Hearsts. The night of the capture, Murphy was allowed into the jail for the first minutes of the meeting between Patty and her parents. He interviewed the Hearsts after the meeting, then banged out the hokey "Patty, are you coming home?" story, which ran Sept. 19 and treated Patty more like a runaway

than an avowed revolutionary. The lead: "Patty Hearst came home last night."

Kramer, who considers himself a friend of the family, went to the Hearsts' California Street home the same night and interviewed the Hearst daughters on their impressions of their sister. Kramer explained, "Randolph had talked to reporters on the plane [returning from New York] and he wanted to make sure the Examiner wasn't shafted."

Murphy also obtained a copy of Patty's affidavit on Sept. 23 from her attorneys hours before any other reporters saw it. Murphy maintains he got it as a "good clean news break," rather than because of the Examiner's special relationship to the Hearsts.

Cook, however, feels the Examiner got "special treatment on the affidavit." He said, "We pushed on this thing and we were able to get it. I'm glad, because we've got nothing from the family throughout this thing."

Conversely, the Hearsts have phoned the Examiner city desk for the latest news on the story. "They have a voracious interest in the details, the factual material," said Murphy.

However, executive editor Tom Eastham suggested that calls from the Hearsts have declined in number. Catherine Hearst's early smiling cooperation with reporters has changed to bitter suspicion. "You're a bunch of ghouls," she told reporters at the San Mateo County Jail on Sept. 25.

"I haven't heard from her since that outburst," said Eastham. "I'm not looking forward to the first time." ■

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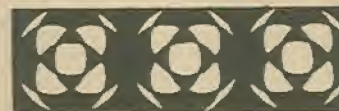
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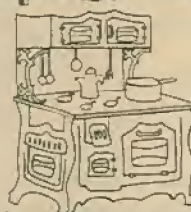
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Inside your new Levi's

The Chardonnay line started with army fatigues and
a bottle of Pinot Chardonnay.

BY FRED GARDNER

Ever notice, when you go to buy some "ordinary" Levi's, that there are always a few new styles on the shelves? The constant change of fashion in the clothing industry, as in the auto industry, heightens demand and leads to more sales. At Levi Strauss & Co., the multinational apparel makers based in San Francisco, there are people whose job it is to keep the new garments coming. Here's how they go about bringing a new line—this fall it's "Chardonnay" jeans—from the drawing boards to the shelves of your local retailer.

The idea for Chardonnays—jeans combining the look of Army fatigues with a snug-in-the-seat "European" fit—came to Mary DeYoe and Susan

Fantus on a trip to New York in December 1974. DeYoe, 30, is product manager in Levi's "Fresh Produce" department, a branch of the jeans division responsible for test-marketing new garments. Fantus, 26, is product manager in the "Fashion Jeans" department, which mass-markets certain lines. Their offices are at Levi Strauss's international headquarters, 2 Embarcadero Center.

"We noticed how many people were walking around in baggy Army pants," Fantus recalls. "That's how we get most of our ideas: observing people on the streets, what they're wearing, what changes they've made on their own pants." The cities where new fashion ideas usually surface, she says, include San Francisco, Montreal, New York, London and, above all, Paris. It was to evoke the image of European styling that Fantus and DeYoe settled on the name of a wine (Pinot Chardonnay) for their new line.

When they got back to San Francisco the two women bought a pair of olive drab fatigues at an Army-Navy store and took them to Jack Ngarangad, a 31-year-old designer at Levi's factory at Valencia and 14th Streets in the Mission district. The three of them discussed the modifications they wanted to make: fit (fatigues are baggy; Chardonnays would be wide only from the knee down); fabric (crisp, 100% cotton twill instead of the Army's cotton-and-polyester); color (tan and green, but not quite military); fly construction (a zipper replacing buttons); pocket treatment; hemming, etc. Ngarangad worked up sketches based on their conversation, then cut the pattern for the original sample.

A pattern is a life-sized paper outline that is laid over the fabric to be cut. Nine separate pieces of fabric get stitched together to make a pair of Chardonnay jeans. The actual cutting and sewing of the fabric and the attachment of pockets and sundries (zippers and fasteners) was carried out by Ngarangad and two of six women on the sample-making staff (all of whom are Chinese).

"Fresh Produce"

The first sample, cut to size 32x32, was modeled in early January by a male employee at an informal office fashion show in which the "judges" included DeYoe, Fantus, merchandising manager Tom Kasten and various managers and workers who happened to be around at the time. A few minor modifications were suggested; on the whole, reaction was favorable but not overwhelmingly so. It was decided not to mass produce Chardonnays in the hundreds of thousands, but to introduce them as part of the early 1975 "Fresh Produce" line. This meant that some 10,000 to 15,000, in various sizes, would be made at the Valencia Street factory and sold to selected retailers across the country. ("Fresh Produce" outlets in San Francisco include Macy's, the Gap and the Emporium.) The merchandising department would monitor the retailers' response. If Chardonnays sold well, they would be mass-produced as part of the "Fashion Jeans" line for fall. (All Levi's jeans are ostensibly for men, except those made by a special division called Levi's for Gals.)

As soon as the decision to test-market Chardonnays as "Fresh Produce" was made, the sample-makers turned out several hundred for Levi's salesmen to take around to the retail stores. Mary DeYoe, with a phone call to the New York headquarters of a major textile mill (Cone, Burlington, Dan River—she won't say which), ordered cotton twill of the two chosen colors to be delivered to the Valencia Street factory. At the same time, Max Rosenzweig, plant line manager at Valencia Street, was specifying the steps by which

Chardonnays would be produced by some 90 workers—cutters, pressers, sewing machine operators—along the third-floor assembly line. These workers are predominantly women; more than half are Third World. They belong to the Amalgamated Clothing Workers and are paid according to a "group piece rate" (on the basis of their combined productivity). They average about \$120 a week before taxes.

In the case of Chardonnays, it took just under three weeks to turn out the 10,000 to 15,000 pairs for "Fresh Produce." By the end of February these pants were in the retail stores. A price of \$16.50 had been "suggested" by the merchandising department. Almost invariably the retailers' mark-up on pants is about 50%, meaning they paid \$8.25 per pair of Chardonnays. Levi's profit margin per pair would be \$8.25 minus their cost for fabric, labor (factory and support workers such as salesmen, designers, clerical workers), transportation, advertising and other support costs. Levi Strauss & Co. makes almost nothing on "Fresh Produce" Chardonnays. Their profit margin on mass-produced jeans is variable (and well concealed). Estimates I heard ranged from 10% to 25%.

Mass production

The decision to mass-produce Chardonnays for the fall line was made in February as the "Fresh Produce" batch was being snapped up. The message that they were selling well on the retail level was delivered by salesmen to the merchandising department at 2 Embarcadero Center. One of the keys to Levi's corporate success seems to be a willingness to let salesmen determine what gets made. In many companies the salesmen's role is only to unload whatever the merchandisers decide, in their abstract "wisdom," to produce.

Next, three factories—two in Texas, one in New Mexico—were notified by production manager Max Cowan and merchandising manager Tom Kasten to gear up for production of Chardonnays. Levi's has 54 production facilities in the US, 28 of which produce jeans division garments. The three making Chardonnays were chosen on the basis of excess capacity (they have been making items that were slowing down) and flexibility. Patterns and production orders were forwarded to the plants in the Southwest by clerical workers in San Francisco—setting in motion a total of 600 operatives. Susan Fantus had made a few minor design changes to increase the garment's chance of mass appeal: the back pockets were rounded and the fatigue-style front pockets were changed to the more conventional "slasher" style. The merchandising department ordered a wider variety of fabrics at this point: light-weight denim, unwashed and pre-washed; and heavyweight cotton sateen in five colors. (Levi Strauss is the world's largest buyer of heavyweight cotton. It takes 10% of all the cotton produced in the US.)

Delivery of material from the textile mills took six to eight weeks; and in another four weeks, truckloads of pants started leaving the factories for huge distribution centers in Florence, Kentucky and San Jose. (Levi's owns some of its trucks and rents others. A truckload may contain as many as 30,000 pairs of pants. All the Chardonnays go to the highly automated warehouse in Kentucky, except the prewashed denims. These are sent to San Jose because the laundry at which they're treated is in Oakland. Salesmen's orders go directly from the retail stores to the distribution centers.)

Even though the fall line of "Fashion Jeans" won't be officially introduced at your local Gap until October, Levi's can say that the Chardonnays

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have sold in the hundreds of thousands. That's how many orders the salesmen have filed. From the company's point of view, selling means to the retailer, not the consumer. "We assume that the retailers book what their customers want," says a spokeswoman. The fall line of Chardonnays was a success by the end of last May. □

The world's biggest apparel maker

Levi Strauss & Co., now the biggest clothing maker in the world, ranks 222 on Fortune magazine's list of major US corporations. Its gross sales in 1974 totaled \$897.7 million; and this year the total will be over \$1 billion. Levi's fast-growing international division accounts for about one third of this income. In 1962, overseas sales accounted for only \$2 million.

Levi Strauss, a 20-year-old German immigrant, came to San Francisco in 1850 with a stock of duck canvas he planned to sell the miners for tents and wagon covers. But a prospector convinced him that what they most urgently needed were strong pants. Strauss took his material to a tailor who made pants out of it. The reputation of "Levi's pants" spread rapidly. When the canvas ran out, Strauss switched to a strong cotton material first produced in Nimes, France, and known as serge de Nimes (denim for short). A Carson City tailor contributed the rivets-at-points-of-strain idea, which Strauss patented in 1873. The rivets were concealed in 1937 and ultimately replaced with stitched bar tacking but Levi's blue jeans have otherwise remained virtually the same all these years.

Strauss never married. When he died in 1902 the company passed to his four nephews, sons of his only sister. One of them, Sigmund Stern, was President until 1928. The leadership then passed to his son-in-law, Walter Haas Sr. Today, Walter Haas Jr., 59, is chief executive officer and his brother Peter, 56, is president of the company. Their children, in turn, are rising in the executive ranks.

The growth of Levi Strauss & Co. was slow until relatively recently. At the end of World War II, annual sales were under \$10 million, most of which came from wholesaling other manufacturers'

goods. Then a decision was made to get out of wholesaling and concentrate on making and selling Levi's branded apparel. The big breakthrough came in 1960 when the company brought out a pair of jeans cut along the lines of the original blue denims but made of tan cotton twill (and nicknamed White Levi's). These sold extremely well and were soon introduced in other colors and fabrics. Expansion was on in earnest.

In the Sixties and Seventies, Levi's—benefiting from the impact of the counterculture on the whole society—began marketing all kinds of casual pants, shirts, women's wear, boys' wear and even belts. Sales rose from \$136.5 million in 1965 to almost \$900 million in 1974. The company's reputation is so good that a whole new kind of retail store, specializing in Levi's goods (notably the Gap chain), has come into being. The Gap and its imitators are not run by Levi's or involved in any special discount arrangement with the manufacturer. They simply figure it's in their interest to emphasize Levi's products.

Who works at Levi Strauss?

The new home office at 2 Embarcadero Center is headquarters for all the corporate divisions: Levi's jeans (the historical keystone of the company, producing basic jeans, fashion jeans and "Gentlemen's" jeans as well as shirts and jackets); Levi's for Gals; Levi's Panatela Sportswear ("casual" pants); Levi's Boyswear; Miller Belts (a 1972 acquisition); and Levi Strauss International, which handles exports and supervises production and sales through some 30 foreign subsidiaries employing more than 8000 people. (Levi's doesn't import jeans into the US; the ones we buy here are all American-made.)

In all, some 900 people work at 2 Embarcadero Center, the largest single group of them being clerical workers.

As of 1974, women constituted 79.5% of all Levi's 22,000 US employees; 91.2% of the factory operatives (they are paid by piece work, and their average base scale is under \$2.50 an hour); 77.6% of the clerical workers; and only 15.6% of the managers. The 1974 annual report stressed, however, that women were on the rise in the upper ranks. ■



Jack Ngarangad, designer and pattern maker, with Levi's pants and jacket he designed.

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A continuation of the story of the writer who embarrassed Hearst and the Examiner nationally in 1949 and 1972, and who will be the key witness in a \$32 million libel suit instigated by Synanon.

Summary of Part I: After spending 12 years in prison for approximately 40 offenses committed under a similar number of aliases, Bob Patterson is employed by the Examiner in 1946 apparently through fraudulent means. But maybe not. His employment remains a mystery. Alias "Freddie Francisco," he is used by the Examiner for a column detailing the lives of prominent SF families, and especially their scandals. He becomes a pet of high society, dines on the house at expensive restaurants and rides around town in a car equipped by some unknown official with a two-way police radio. Then Jimmie Tarantino, publisher of a Hollywood-based scandal sheet called Hollywood Nite Life, spoils it all with the revelation of Patterson's criminal record, kept secret from the public by Examiner management.

BY BURTON H. WOLFE

Toward the end of January 1949 Bob Patterson's society column, "Freddie Francisco Observes," disappeared from the Examiner with no explanation from publisher William Randolph Hearst or any of his editors. Patterson states in a reminiscence he did recently for City of San Francisco magazine that the announcement of his dismissal appeared in a box on the front page of the paper. I cannot find it.

It was not until Time magazine published a story entitled "Exit Blushing" in their Feb. 7, 1949, edition that there was any attempt to explain what happened: Time's story attributed the column's disappearance to the publication in Hollywood Nite Life of Patterson's hidden criminal record: "The order to fire Freddie Francisco, said Hearstlings, came from the Chief himself (William Randolph Hearst)."

Patterson has told me and testified under oath that he was not fired. He insists his contract was "terminated by mutual consent." Testimony in pretrial depositions for Synanon's forthcoming \$32 million libel suit against the Examiner provides both support for and evidence against Patterson's account, thus deepening the mystery that has surrounded his role in Bay Area society the past 25 years.

According to Examiner associate managing editor Josh Eppinger's sworn testimony, Patterson was fired by managing editor Bill Wren and awarded \$1260 in severance pay. (In Part I of the Patterson saga, I wrote that Eppinger retired last year from his position as the Examiner's associate managing editor and became executive editor of Signature magazine. I was wrong. He is still working for the Examiner and the Eppinger at Signature is his son.) But Examiner Pulitzer Prize-winning reporter Ed Montgomery has testified under oath that Patterson decided on his own to leave because his criminal record had become an embarrassment to the paper, and he parted on friendly terms with Examiner management.

Montgomery's testimony lends credence to a strange story that Patterson told me in private conversation: "William Randolph Hearst bought up my contract for \$8000."

Broke and in trouble—again

To determine the truth, I located a copy of the Hearst Publishing Company's "Notice of Termination of Employment" for Bob Patterson. On the face of it, there is this statement: "Final pay includes 6 weeks' severance—\$1,260." But this is followed by a payroll department computation showing that Patterson was paid his salary plus allowances through September 1949, though he left the paper in January. The salary amounted to \$8148 and the allowances to \$835. From this the payroll department deducted taxes and a Bank of America loan the Examiner was handling for Patterson, leaving him with a January 1949 going-away present of \$6775.

Question: Why would William Randolph Hearst pay Bob Patterson that amount of money if he were fired for concealing his criminal record and obtaining employment with the Examiner by false pretenses?

I am unable to obtain an answer to that question, and this is one big reason I am so suspicious of Examiner editors' explanations of how and why Patterson was hired in 1946, fired in 1949 because he embarrassed the paper nationally, nevertheless rehired in 1967, fired again in 1972 for embarrassing the paper nationally, and then paid \$250 a week anyway through the Examiner's Garret McEnerney II law firm. It is a story that defies any explanation offered so far.

Even though Patterson departed from the paper with a considerable sum of money in terms of the 1949 dollar, he tumbled rapidly into financial doldrums. Soon he was broke and in 1953 San Diego police picked up Patterson on a forgery complaint. Patterson wrote and signed a confession to passing between \$3000 and \$4000 worth of bad checks in California

Remembering the real Bob Patterson, Part 2

during 1952 and 1953. A San Diego Superior Court judge sentenced Patterson to 14 years in the California State Prison. He wound up in the maximum security prison at Folsom.

The fate of Patterson's tormentor, Jimmie Tarantino, was no better. He, too, landed in a prison cell—at San Quentin.

For a short time after Tarantino exposed Patterson's criminal record and embarrassed William Randolph Hearst, he became a hero to many people in San Francisco who disliked the publisher. But once he began a Sunday radio program that he used to attack anyone he considered to be a "communist," and it was plain that a "communist" was anyone Tarantino did not like, he developed enemies on many levels of SF society and politics. A schoolteacher named Fern Bruner, called a "communist" by Tarantino on the air, filed a suit for defamation and won a \$25,000 judgment against Tarantino and the radio station.

A very persuasive fellow

In the meantime, the Examiner staff was after Tarantino. Not only had he embarrassed "the chief" and destroyed Bob Patterson, the paper's top circulation-builder, but he had also filed suit against managing editor Bill Wren for trying to obstruct distribution of Hollywood Nite Life. Worse yet, he published a headline, "Bill Wren Wanted for Murder," that everyone took to mean the Examiner's editor; but when readers looked inside the periodical, they found only a tiny article about a taxicab driver named William Wren in another part of the country.

With that Wren assigned reporter Ed Montgomery to nail Tarantino on any grounds he could find. Montgomery has testified under oath that he spent six years investigating Tarantino and knows more about him "than any man alive today." Montgomery explained in a sworn deposition how Tarantino worked an extortion racket through his periodical, Hollywood Nite Life. He would obtain some unsavory information about an individual or company and demand under threat of exposure in print that advertisements be purchased. If the victim refused, Tarantino would publish something nasty.

"Like the son of a very prominent businessman in San Francisco," Montgomery testified. "The night before he married, they [Tarantino and an associate] took him out on a bachelor's party, and he wound up in bed with a colored gal, and they got pictures of it, and of course papa paid through the nose for months, \$400 a week advertising."

Montgomery reported the results of his investigation to the police. In turn the police bugged Tarantino's room in the Bellevue Hotel. By 1953 there was sufficient evidence against Tarantino for the SF District Attorney to obtain a conviction on six counts of extortion and conspiracy to commit extortion. All but two of these were overturned by the California Supreme Court, and two of its justices wanted to throw those out. Tarantino was sentenced to a term in the California State Prison. When he got out of San Quentin a few years later, he returned to the East Coast, where he was born. He died in 1972 in Atlanta while trying to start a new magazine.

Meanwhile, Tarantino's nemesis, Bob Patterson, was in and out of trouble. He was paroled from Folsom in September 1956. But on the evening of Dec. 17, 1957, while stoked on booze, Patterson drove through a stop sign on Wilshire Boulevard in Los Angeles and was spotted by officers in a police car. He obeyed their command to stop his auto, but then tried to run away. They caught him easily, fished through his pockets and found a bunch of bogus checks already made out and signed and ready to go. Patterson was arrested and deposited in the LA County Jail. A routine check showed he was wanted for forgery by the FBI as well as police departments in Portland and Boston.

Again Patterson was sentenced to 14 years in the State Prison, this time at Soledad. There he captivated

still another penal institute head (see Part I, Guardian 9/13/75 for his Atlanta penitentiary experience), and spent many hours of his sentence writing correctional officers' training lessons and speeches that Warden Lawrence Wilson delivered to Rotary Club luncheons and the like. In March 1959 Patterson was paroled with a commendation for good behavior.

As soon as he got out of prison, Patterson began pleading with the editors at the SF Examiner to rehire him. He received help over the next eight years from numerous influential friends. Ed Dooley, former Examiner editor, testified in a Synanon deposition that the following individuals urged Randy Hearst and others at the Examiner to rehire Patterson: multi-millionaire financier Louis Lurie, prosperous attorney Jake Ehrlich, former SF police chief Al Arnaud, former SF police chief and now supervisor Al Nelder, Warden Lawrence Wilson, former San Quentin Warden for Administration James W. L. Park (now an official in the State Department of Corrections in Sacramento) and Herb Caen. (Nelder, Caen and Park denied to me that they had urged that Patterson be rehired. Wilson could not be reached, and Lurie, Ehrlich and Arnaud are all dead.)

Examiner editors rebuffed several concerted attempts to have Patterson rehired as a reporter or columnist. But in the spring of 1967, six months after a previous editorial board decision not to rehire Patterson, Randy Hearst approached Ed Dooley and asked if Patterson could be placed in some kind of job that did not require reporting. According to Dooley's deposition, Dooley said Patterson could be placed on the copy desk where he would be involved in nothing more than rewrite, routine editing and headline writing.

Synanon's Garrett asked Dooley why Hearst had changed his mind. Dooley replied: "I assume he had more telephone calls." I have asked Hearst to comment on this but he declines to do so on instructions from his attorney.

But Dick Pearce, editor of the Examiner's editorial page, was willing to comment—under oath in a deposition taken from him by Garrett. When Garrett asked him how it was that Bob Patterson was rehired despite what happened in 1949, Pearce replied: "Well, Mr. Patterson can be a very persuasive fellow. He can hold up his right hand and swear he's reformed and make everybody in the room believe it. And I think he simply conned people like Dooley and others, and people in the community who spoke in his behalf, and I'm not sure but I think either Randy or Bill Hearst were among those who were caused by Mr. Patterson to believe that he deserved another chance."

And Randy and Bill Hearst, like their father before them, were to pay dearly for that belief.

Presidential poster parade

Bob Patterson's first day back at the Examiner was April 24, 1967. This time he was employed as a copy reader at \$181.25 a week on instructions from Examiner president Randy Hearst, who told his top editors that Patterson ought not to be a reporter or columnist again. But city editor Gale Cook did not want to accept that decision. In his Synanon lawsuit deposition he described a copy reader's job as "that kind of a rather drab and approximately clerical type of work."

Cook thought Patterson's talents were being wasted on the copy desk. He talked to the Examiner's editor, Ed Dooley, about the possibility of using Patterson to brighten up the paper's reporting and feature writing. According to their testimony in Synanon lawsuit depositions, they succeeded in winning publisher Charles Gould's permission.

Gould does not remember the eventual switch of Patterson from copy reader to reporter occurring in quite that way. In his Synanon lawsuit deposition Gould testified:

"I attempted to handhold Patterson through a period where I developed some ideas that his writing, research ability could be utilized, and we produced a series of 37 full pages on the presidential poster parade. It

aminer

was the life and times of each of our 37 presidents. And he [Patterson] did the research on that. He and I did the research on it.

"I had him also working with me on the development of a series of historical front pages, and the history of the paper, which was a research job and a writing job where I was personally involved in what he did."

This history of the Examiner became one of Gould's proudest achievements. He displayed it in his office, gave copies to many visitors, distributed hundreds to prominent people and organizations. Hardly any of them knew it was written by Bob Patterson.

One year after Patterson returned to the Examiner as a copy reader, Dooley and city editor Gale Cook, in opposition to Randy Hearst's instructions, began assigning him to cover their concept of major controversies; and neither Gould nor Hearst made any fuss about his becoming a reporter and feature writer again.

Outwitting the welfare workers

During the late Sixties and early Seventies the major controversies in SF were stories such as the Manhattanization of the city, the \$2 billion BART disasters, Mayor Joseph Alioto's and the Board of Supervisors' dismal performances, conflicts of interest, faulty assessment practices, big labor's misuse of pension funds, racial discrimination, failure of the school system, exodus of the white middle-class homeowner, Chinatown corruption and a horrifying crime rate soaring out of control along with corrosion of city life. While all that begged for investigation and analysis, Cook and Dooley assigned Patterson to attack Synanon, the welfare system, homosexual clubs and the like.

So it was that in June 1971 Patterson's series of articles entitled "I Was a Welfare Chiseler" occupied a chunk of the paper's major crusade for that year. The articles described how the ingenious Patterson, using a

involved in welfare arrangements and the social catastrophes at their roots, California government leaders used the shallow Patterson series the same way they have the welfare system itself. It became another "political ball" for them to bounce into the newspapers, which dutifully portrayed them as great social crusaders.

Governor Ronald Reagan held a press conference, with Patterson's series as his text, to uncork yet another of his demagogic attacks on the welfare system. SF District Attorney John Jay Ferdon announced that his office would embark on a campaign to increase the low number of welfare fraud cases prosecuted. And Hearst Newspapers singled out the Patterson series for a special \$500 journalism award.

There was a strange, ironic twist to this episode in crusading journalism two years later, after Patterson was dismissed by Examiner management for the second time in his career. In the course of investigating Patterson for their \$32 million and \$50 million lawsuits against the Examiner and other defendants, Synanon's lawyers discovered that he was drawing unemployment compensation at the same time that he was being paid \$250 a week through the Examiner's Garret McEnerney II law firm.

While the DA never managed to prosecute many more welfare chiselers than the number existing pre-Patterson, Synanon's lawyers did present him with an unusual unemployment fraud case to handle: Patterson's. The deputy DA assigned to the case declined to prosecute on the grounds that Patterson was too old and ill for another jail term, and most unemployment frauds are settled by return of the funds plus a suspended sentence. So, Patterson was compelled to refund \$1275 that he collected from the State Employment Development Department by pretending to be out of work, and that was the end of the matter.

In the meantime, Patterson's front-page controversies proved to be no cure for the Examiner's drooping circu-

of William Ohlandt, banker-lawyer and scion of a pioneer SF family, who died in 1964. Mr. Huen was an American citizen who received his political science degree from the University of Southern California in 1935.

Since Patterson's story made Huen appear to be his wife's houseboy and created the impression that foul play may have involved in her death, Huen hired attorney Robert N. Beechinor to sue for libel.

On Dec. 9, 1969, Beechinor, unable to gain a retraction from the Examiner's editors, filed a libel suit against the Hearst Publishing Co. and Robert Patterson. He thought he had "a prima facie case for damages," as he put it in a conversation with me five years later. But it made no difference. Huen died before his libel complaint could be heard in court. Beechinor had to drop the suit because, as a matter of law, a libel action ends automatically on the death of the person claiming to have been defamed.

Though the Examiner's editors and publishers were not affected by the Huen affair five years ago, now it has become a potentially damaging skeleton in the closet dug out by Synanon's lawyers in their \$32 million libel suit. If they can prove negligence on the part of the Examiner's editors in allowing Patterson to continue reporting, that will crucially abet their case. So, they have resurrected documents filed in the Huen suit and made them part of their own libel action; and the documents present an embarrassingly intimate view of what was going on at the Examiner while its circulation was plummeting from a height of 300,000 to a depth of 150,000.

Only "the gist" of it

Before Huen died, Robert Beechinor had completed the taking of pre-trial depositions from Bob Patterson, chief editor Ed Dooley, city editor Gale Cook and other Examiner staffers.

Why had Dooley decided to keep the story on the front page once he had a chance to read it the next morning?

"Well," Dooley replied, "the fact that an Oriental had been married to an elderly Caucasian woman, quite a bit of money involved, some indication at the outset that there might have been a question about the cause of death. Those are some of the elements."

But, as city editor Gale Cook admitted in his Huen case deposition, the question of death was eliminated once he, Cook, checked it out. He testified that after arriving at work and reading Patterson's story on the front page of the first edition, he called the SF Coroner, Dr. Henry Turkel. And:

"Dr. Turkel stated he had completed his — the toxicological analysis had been completed and there was no evidence of ingestion of drugs and, therefore, the case in his opinion would probably be concluded as a death due to natural causes."

Therefore, Cook testified, he ordered Patterson's story rewritten because he "did not think the story warranted such treatment as we were giving it under the circumstances of the coroner having reported that there was no evidence of ingestion of drugs."

A note for perspective: Gale Cook is the city editor of the Examiner, which is publishing the sole story of Mrs. Huen's death, the other newspapers in the Bay Area having ignored it. He comes to work in the morning and finds a front-page story which begins with the statement that a wealthy woman's death is being investigated because she bequeathed a fortune to her "ex-convict houseboy husband" and then died "possibly from an overdose of drugs." The SF Coroner tells Cook the woman died of natural causes. And it turns out there is no investigation. Yet Cook does not kill the story. He orders it rewritten and then gives his approval for its remaining in later editions.

In fact, Cook testified, there was really only one thing wrong with Patterson's story: it was "too florid." Cook described Patterson as "a good writer and experienced journalist."

continued on page 34

Question: Why would William Randolph Hearst pay Bob Patterson a big severance settlement if Hearst had fired Patterson for concealing his criminal record and obtaining employment with the Examiner by false pretenses?

false identity, tricked welfare workers into doling out money to him.

Had Patterson actually adopted a false identity, of course he would have been magnificently prepared for the task, having used around 40 aliases in his life, some of them for acts of grand larceny, forgery and embezzlement that sent him to prison. But, in fact, the fake name he adopted for his welfare chiseling, "Lloyd Patterson," was given to him at birth by his parents. It was one of the few times in his life when he used his original name.

If you recall reading Patterson's 1971 series in the Examiner, you remember his writing that he passed himself off as Lloyd Patterson, an unemployed copy-reader who was broke and sick, to fool gullible social workers at the Central Welfare Intake Office at 585 Bush Street; and that he succeeded. Without even checking his phony story they doled out \$152.39 in cash and vouchers for rent and food, plus 16 Municipal Railway tokens. What a scandal!

Patterson's gloating over it in his front-page Examiner story prompted Cathleen Williams, a social worker, to write the newspaper's editors: "So we have chiselers and so does the Internal Revenue Service and some other agencies. Perhaps if the current welfare system were less of a political ball and more of an attempt to help, we'd have fewer frauds. You do have to be pretty hard up to come down to us and ask for \$76 a month."

Instead of dealing with the most crucial problems in-

lation, halved during the last two decades from a peak of 300,000 circa 1960 to 150,000 today. In fact, they created more problems.

Unlike the days when Patterson was columnist Freddie Francisco and every word of his work was checked carefully by editors and lawyers, his front-page scandal stories in the late Sixties and early Seventies sometimes were not scrutinized so thoroughly. The result was the Examiner's becoming embroiled in several libel complaints over Patterson's reporting.

The most troublesome of the embroilments began with a tip Patterson got one day from Examiner Scene section writer Caroline Drewes. She had heard from a friend that a wealthy Nob Hill woman had married a Chinese wigmaker who inherited a fortune from her upon her recent death; she suggested Patterson look into it.

Patterson converted that tip into a front-page story in the first edition of the Examiner of October 17, 1969, headlined "Million Dollar Mystery on Nob Hill." His lead paragraph stated:

"Homicide inspectors are diligently investigating the curious circumstances surrounding the death of an 87-year-old Nob Hill woman who—shortly before her death—bequeathed a million dollars-plus to her ex-convict Chinese houseboy husband, and then expired, possibly from an overdose of drugs."

Patterson's subjects were Mrs. Loretta M. Ohlandt Huen and Man Leong Huen. Mrs. Huen was the widow

friday to friday

Calendar by Kit Green. ► indicates free admission. Deadline for next calendar: Oct. 1

friday 3rd

BLUES IN THE NIGHT from keyboard wizard Mark Naftalin, formerly with the Butterfield Blues Band, and Nick Gravenites, fine blues singer and guitarist: 9 pm, Old Waldorf, California/Divisadero, SF, 921-3050, \$1 cover.

"THE THING" is a spine-chilling film by Howard Hawks about a flying saucer discovered under the polar icecap on a mission of vegetable conquest: 8 pm, Oakland Museum, 10th/Oak, Oakl., \$1.50/\$1 srs., members.

"MADNESS: BREAKTHROUGH or Breakdown" is the first in a series of ten seminars given by NAPA, the Network Against Psychiatric Assault: 8 pm, 2150 Market, SF, 863-4488, \$2: \$10 for series of 10 seminars.

BUILDING NEW CITIES a la Paolo Soleri, the visionary designer of new urban environments, is presented in a slide show/discussion by the Arcology Circle, a group of Soleri aficionados: 8 pm, Network Coffeehouse, 1036 Bush, SF, call 989-6097 for ticket price.

RED HOT RHYTHMS from Azteca, a lively local band with a latin-rock repertoire, with Phoxx sharing the bill: 9 pm, West Dakota, 1505 San Pablo, Berk., 527-3403. (Also Oct. 4).

SOCIALIST SOLUTIONS to cutbacks, unemployment and the recession at a campaign rally from Senate candidate Omari Musa of Socialist Workers: dinner 6:30 pm, rally 8 pm, 1519 Mission, SF, 863-2285, \$2/\$1 rally/50¢ unemployed and HS students.

saturday 4th

PICKS OF POLANSKI: four films from the Polish filmmaker in a "Roman Polanski Festival." Start off with the spine-chilling "Rosemary's Baby," noon; "Chinatown," 2:20 and 8:05 pm; "Repulsion," 4:35 and 10:25 pm; "Fearless Vampire Killers," with Sharon Tate, 6:25 pm; McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1667, \$3/\$2.50 students with ID.

►DANCE ON FILM: three unusual films in a program sponsored by Neighborhood Arts: "Robert Joffrey Ballet," brilliant choreographer Anna Sokolow's "Rooms," and "Mirror of Gesture," a film exploring the relationship between Indian dance and sculpture. 8 pm, Xoregos Dance Studio, 70 Union/Battery, SF, 558-2335 for info.

►CRISIS OR OPPORTUNITY: Women 1975" is a conference featuring discussions on the psychological impact of the women's movement, career options, the ERA and the Mexico City conference; with speakers including Marjorie Childs, Gerri Lange, Bernice Hemphill, and others: 8:45 am-2 pm, Merritt College Campus Lounge, 12500 Campus Drive, Oakl., 531-4911.

MEET MERISTEM, a yoga and aikido group, at a benefit boogie, with belly dancing, music, arts and craft, food and drink and Meristem demonstrations: 4 pm, 404 Clement, SF, 752-4226 for info, \$2.

GETTING TOGETHER for a Women's Dance, irresistible sounds from Sweet Chariot, 9 pm, SF Skills Center, 51 Waller, SF, 861-9464, donation.

COUNTRY AND FOLK for those who like their music down-home, from the Wild Turkeys, Blacky and Tony Cortes: 9:30 pm, Cafe Valerian, 4218 Piedmont, Oakl., 654-6321.

►SAN QUENTIN SIX defense rally: music, poetry and speakers, including Willie Brown, Yvonne Golden and Rudolph "Corky" Gonzales: 1-3 pm, Dolores Park, 18th/Dolores, SF. Followed by benefit dance and show: 9 pm, Finn Hall, 1819 10th St., Berk., 626-0690 for info, \$2.

sunday 5th

FAST-SPEAKING WOMAN: Anne Waldman, fine poet, reads from her latest volume of poetry, warm and witty: 2:30 pm, Montgomery Playhouse, 622 Broadway, SF, 362-8193 for info, \$2, tickets from City Lights, Columbus/Broadway, SF.

►CAN'T SAY NOE to the day-long romp at the Fourth Annual Noe Valley Street Fair: artists, craftspeople show their wares, plus music and food: 11 am-6 pm, 24th St. between Church and Castro, SF, 824-2272 for info. (Catch the opening of a new group show, noon-6 pm, at the Mitre Box Gallery, 4082 24th St., SF, 824-2272.)

CRAZY RHYTHM: "Hoo Doo" is a program of music and dance derived from the traditional sounds of Africa; directed by Wes Robinson, 2:30 pm, Little Theater, Palace of the Legion of Honor, Lincoln Park, SF, 558-2881, donation.

HAVING A BALL at a benefit poetry extravaganza for this new magazine. Readings by 30 notable Bay Area poets, plus music and exorcisms: 8 pm, La Salamandra, 2516 Telegraph, Berk., 841-9070, \$1 admission gets you a copy of Ball magazine.

SOUTH OF THE SLOT is the place to be when Sweet Chariot, undoubtedly one of the finest all-women bands in the area, plays its own version of latest rock: 9 pm, the Stud, 1535 Folsom, SF, no cover.

"SURVIVAL," a Bay Area jazz quartet featuring Rich Martin on electric piano and Terry Hilliard on bass, plays original compositions as well as jazz stylings of three decades: 3-7 pm, Fellowship Hall, Cedar/Bonita, Berk., 653-5664, \$3, BYOB for refreshment.

FUNKY KINGSTON reggae from Toots and the Maytals, one of Jamaica's popular groups; in performance with bluesman Bobby "Blue" Bland, and the Shakers: 8 pm, Winterland, Post/Steiner, SF, dial TELETIX for info, \$6 door/\$5 advance.

BIRTHDAY CELEBRATIONS for the Old First Center for the Arts, one of the best community service programs in the area: benefit piano recital by Joan Squire, followed by reception: 4:30 pm, Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552, \$2.50.

monday 6th

►VARIATIONS ON A TOMB: a week of movies for all horror devotees, all starring the eminently horrible Vincent Price in such legendary works as "The Pit and the Pendulum" and "The Masque of the Red Death": 3:30 pm, today through Fri. (no film Wed.), Channel 7.

►"MENARCHE" or "The Curse": the finished fragment of a play, written and performed by Jennifer Stone, directed by Jean Shelton; thoughts on the female affliction. 8 pm, La Salamandra, Telegraph/Dwight, Berk., 841-9070.

EARLY GODARD, and one of his best: "Vivre Sa Vie," with Anna Karina, his most compatible actress to date: 7:30 pm, McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1629, \$1.50/\$1 students.

"IMAGES OF YOU," a three-part class led by Dr. Karen Bogart, feminist psychologist, attempts to help women understand their perceptions of themselves and others. Starts tonight, 7:30 pm, Berkeley Public Library, Shattuck/Kittredge, Berk., 835-3245 for info and reservations, \$3 per session, sponsored by Women's Action Training Center.

"NEW PHYSICS and New Consciousness" is a lecture/discussion by Fred Woolf, Nick Herbert and Jack Scarfatti, all three radicals in the field of physics. Sponsored by Esalen: 8 pm, First Unitarian Church, Franklin/Geary, SF, 771-1710, \$3.50.

►FIRST LADY of photography: a retrospective exhibit of the photographs of Imogen Cunningham, spanning the period 1910-1973, a history of the art; opens today, through Nov. 17, Mon.-Fri., 8 am-5 pm, Chevron Gallery, 555 Market, SF, 894-0597.

tuesday 7th

SILVER SCREEN QUEENS: Marilyn Monroe and Jane Russell in "Gentlemen Prefer Blondes," perpetuating the golddigger myth. With Betty Davis in "All About Eve," a cynical look at some theater truths. Ends tonight, Gateway, 215 Jackson/Batter, SF, GA 1-3353, \$3.

TUMBLING, bouncing, springing and always dancing along are Tumbleweed, an energetic and innovative Bay Area dance company; presenting a dance/theater event, 9:30 pm and 11 pm, Minnie's Can-Do, 1725 Haight, SF, 824-6292, \$1.

DOUBLE HEADER: Michael Brownstein and Laura Chester read their poetry; part of a regular Tues. night series. 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1.

"WOMEN EMERGING" is a new feminist film series sponsored by UC Berk. Women's Center and Insight Exchange. Tonight, "The Girls," directed by Swedish marvel Mai Zetterling, followed by poet Mary Mackey speaking about stereotypes in film. 7:30 pm, 155 Dwinelle, UC Berk., 642-4786, \$2/\$1.50 students.

THE MAN WHO NEVER smiled: No, not Hitler, it's Buster Keaton, in two of his early full-length films: "Our Hospitality," and "Sherlock Jr.," start of an open film with lectures course, 7 pm, Merritt College, 12500 Campus Drive, Oakl., 531-4911. \$2 registration for course.

►MARGOT PATTERSON DOSS, historian extraordinaire and SF connoisseur, talks on "San Francisco: Historical Myths and Realities": noon, Rm. 302, HSW Bldg., UCSF, 500 Parnassus/3rd Ave., SF, 666-2019.

►LEGAL REFERRAL CENTER sponsors a workshop on "Small Claims Court Procedure," with speakers from People's Law School: noon-2 pm, B 112/113, Student Union, SF State, 1600 Holloway/19th Ave., SF, 469-2370.

►CLASSICAL GUITAR concert, with Thomas Musci playing selections from Bach, Weiss, Dowland and Villa Lobos: 7:30 pm, Presidio Branch Library, 3150 Sacramento, SF, 346-9422.

wednesday 8th

LIKE THE CANNERY? Whether or not, you might be interested to hear the designer, Joseph Esherick, talk on "Designing For a Wider Public: Later Concerns": 8 pm, Fireman's Fund Aud., 3333 California, SF, 441-3000, \$3.

►"WAYS OF SEEING" is a highly-acclaimed four-part film series by British Marxist art critic John Berger, in which he draws parallels between contemporary advertising images and traditional European painting. Parts One and Two, 1 pm, University Art Museum, 2626 Bancroft, Berk., 642-0346.

►POETRY CENTER at SF State, one of the best forums for readings in the city, reopens for the fall. Hear Jessica Hagedorn, brilliant and funny, with Michael Brownstein, 3-5 pm, Student Union, SF State, 1600 Holloway/19th Ave., SF, 469-2227.

"FIGHTING BACK" is a video presentation about women defending themselves against rape, together with a video film on Trina and Lee Marrs, two Bay Area women cartoonists; presented by Just Us Women's Video Collective. 8 pm, Full Moon Coffeehouse for Women, 4416 18th St., SF, 654-5321 for info, donation.

AMERICAN PREMIERE for "The Double Day," a Latin American film produced by the International Women's Film Project, about the abysmal working conditions of women in Latin America, whose labor is exploited both in the home and at their job; plus "Tupamaros": 8:30 pm, La Pena, 3105 Shattuck, Berk., 548-3204, \$1.50.

►RALPH MARADIAGA gives a slide talk on the stunning Huichol Indian Yarn Paintings, which depict the mythology, dreams and rituals of the Huichol Indians: 7:30 pm, Mission Branch Library, 3359 24th St., SF, 824-2810. (See the show at the Galeria de la Raza, through Oct. 12, Wed.-Sun., noon-5 pm, 2851 24th St., SF, 826-8009.)

CONTROVERSIAL FILM

when it came out, and still topic for argument, Alain Resnais's "Last Year at Marienbad," moving slowly through time and memory: 8 and 10 pm, Bocce Cinema, Savoy Tivoli, 1438 Grant, SF, 362-7023, \$1 members (membership \$1, valid one month).

thursday 9th

"REMNANTS" is a poetry performance, including a costume piece entitled "The Executioner," by poet Larry Rice of the Shiva Poetry Theater. Benefit for the Bay Area Poets' Coalition: 9:30 pm, Pyramid Cafe, 104 Columbus, SF, 848-8555, donation.

►MANUFACTURING FACES: the stars of the silver screen are revealed to all in "Hollywood: The Dream Factory," a film about the staple myths and legends of the industry: 4 pm, Lucie Stern Hall, Mills College, Seminary/McArthur, Oakl., 632-2700, ext. 288.

EXILED FROM CHILE: folk-singers Angel and Isabel Parra, son and daughter of Violeta Parra, one of Chile's best loved singers; and Patricio Castillo, pre-coup member of Quilayapun. Hear their songs during this first US visit, 8 pm, La Pena, 3105 Shattuck, Berk., 548-3221 for info, \$2.50 (Also Oct. 10, 8 pm, Longshoreman's Hall, 400 North Point, SF, \$2.50.)

►"INTOLERANCE," D. W. Griffith's silent classic, with some of the best close-ups in the history of film; a mammoth chronicle of America. 6:30 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191.

TRUFFAUTPHILES can revel in a series by the remarkable French filmmaker, starts off with "400 Blows," with Jean-Pierre Leaud, and "Shoot the Piano Player," Truffaut's affectionate spoof of the gangster movie: 7 and 10 pm, 155 Dwinelle, UC Berk., 642-2561, \$1.50 double-bill.

SHADY LADIES Blues Band, an all-woman line up, makes sure you're anything but blue with their original sounds for Women's Night: 9 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl., 444-9805.

"THE END OF AFFLUENCE," Paul Ehrlich's most recent book and the topic of a talk by the author himself, president of Zero Population and environmental critic: 8 pm, Gymnasium, College of Marin, Kentfield, 454-0877, \$2.50.

friday 10th

►"WOMEN IN CHINA": a slide presentation and discussion facilitated by members of the October 1 Committee: 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 841-1172.

DIVERSITY IN DANCE from the SF Dance Theater: performing pieces to a wide spectrum of musical scores, from Miles Davis to Handel and Sibelius: 10 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.

►URBAN SURVIVAL: William and Helga Olkowski, authors of "Raising Food in the City," talk about self-sufficiency, and growing food when there is little or no available yard space: noon, Student Union, SF State, 1600 Holloway/19th Ave., SF, 469-2171.

EXPLODING THE MYTH: "Schmatas and Schmutzkeit" (old clothes and dirt, for those not from New York) as the Total Female Experience; an evening of readings in theatrical poetry by Jana Harris and Rene Lieberman: 8 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berk., 653-7880 for info, \$2.

AVANT-GARDE cinematography from director Jean-Marie Straub, of "Chronicle of Anna Magdalena Bach" and "Othon" fame, with filmmaker Danielle Huillet, both in person, with two films, "History Lessons" and "Introduction to an Accompaniment to a Cinematographic Scene by Arnold Schoenberg": 7:30 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, \$1.50.

NEW MUSIC ENSEMBLE from the East Bay Music Center, presents four explorations in avant-garde music by Bay Area composers, using slides, glass instruments and tapes, among other things: 8 pm, University Art Museum, 2626 Bancroft, Berk., 234-5624, \$3.50/\$3 students.

COOL PAPA captures the sounds of the South in a Blue Nights, at a fine club with varied and exciting programs: 9 pm, Rainbow Sign, 2640 Grove/Derby, Berk., 548-6580, \$3.50.

THE SOHO IN SAN FRANCISCO

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The loft art South of Market

BY CATHY LUCHETTI

Many artists, clustered in South of Market area lofts and warehouses in San Francisco, are developing a better way to sell their work. They've abandoned the agonizing procedure of waiting for years on a gallery list for a chance to display a few works. Instead, they simply open their doors on specified days and let the public come to them. It's called the open studio movement.

The concept is not new. It began ten years ago in New York's SoHo area, a part of the city slated for redevelopment. Rents were cheap and artists gradually moved in, giving "loft shows" and selling their work directly to whoever was interested.

But within a few years the New York loft shows started to atrophy, according to Chronicle art critic Tom Albright: "It became a ritualized scene. All the fun went out of it. Many of the places have become like galleries today." But it is now going strong in San Francisco, thanks to David McClay, a local artist who graduated from the SF Art Institute, and spent some time in Boston and brought the idea back with him from the East. Initially there were 20 artists involved here. Their first open studio show ran from May 10 to 31, 1974, and enjoyed moderate success. According to Dave Lovell, one of the artist-coordinators, the people with studios near the center of the South of Market area brought in up to 40 people per day, while those on the fringes saw only two or three. They had no advertising, and no public relations, a fact that makes their small success surprising.

All that has changed today. The SF Art Institute has printed their posters for this fall's show (see page 19). Artweek is giving them advertising space. Albright saw six of the shows and called them "outstanding." Yet, Terese Heyman, curator of women's art at the Oakland Museum, claims that "they're not interesting enough to comment on."

This disparity of opinion comes from the fact that most of the artists are untried. In many cases, they are young art students. Others work in conceptual or installation art, creating vast pieces or tearing down walls, which you can't get away with in a downtown gallery. Albright explains that the type of artist at the studio shows is similar to those who exhibit at the "New Talent" shows which the Gallery Dealers' Association, an organization of 18 prominent galleries, puts on once a year. "Artists who are not mature, but who might be someday." He goes on, "As long as the place is well lit and you can see the work, it's refreshing to see such a quantity of good work."

All the artists work in their studios and lofts. Some of these are shared spaces divided by partitions. Others, like the American Can Collective Gallery, are two stories high with white walls and strong light. The artists paint, sculpt and put together art from a melange of media—from kinetic mirrors and stuffed birds to tar paper and string sculptures.

Yet according to C. E. Loeffler, editor of La Mamelie, a newly founded art magazine published in San Francisco, recent years have seen a vast shift of activity from Los Angeles and New York to San Francisco. Loeffler says wherever artists get together and share their views, such as in the open studio movement, they become unified and are able to work together.

Most important, artists are beginning to shatter the stereotype that characterizes them, as June Wayne described it in the spring 1974 edition of Arts and Society, as "delightful, whimsical and without a business sense." They are proving that by



PHOTO BY RICK GROSSE

Ron Harper's "Air-Satz" draws admirers in the American Can Collective Gallery.

hustling they can sell their paintings themselves. Today the open studio movement in San Francisco boasts 65 artists in 28 studios, with others turned away daily for lack of studio space. By participating, artists gain a chance to sell their work, exchange ideas with other artists and trade their completed masterpieces. And all it cost those who signed up for this fall's show was \$5—enough to cover the printing costs for the announcement.

Gallery-going

BY TOM KENT

Gallery-going is to the art lover what the Sunday game is to the armchair quarterback. In San Francisco the show is just great, equally entertaining for browsers and buyers; and often gallery people-watching is as entertaining as the art.

For too many San Franciscans, especially those living on the alternative side of the tracks, art has long worn a patina of elitism and distance, which is really too bad. Like film, the power of art hangs on the visual—to appreciate the art scene all you really have to do is reteach yourself to see properly, and there it is.

The following set of galleries represents a good cross-section in which to relearn seeing. They range from formalistic "downtown" galleries to avant-garde loft galleries that function on the very fringe of the art world. Their price structures range from straight gallery commission systems to alternative systems where the gallery middleman is eliminated and the artist deals directly with the collector.

In an atmosphere as creatively fertile as San Francisco's, art should be more than a tax shelter for the rich. Immerse yourself in the city's art life where you'll learn that "Art" (in G. K. Chesterton's words), "like morality, consists in drawing the line somewhere."

Downtown

John Berggruen Gallery, 228 Grant Ave., 3rd floor, 781-4629; Mon.-Fri., 9:30 am-5:15 pm; Sat. 10:30 am-5 pm; closed Sun. Berggruen shows a lot of graphic works by unquestioned 20th Century Masters like Motherwell, deKooning, Calder, Hofmann and Oldenburg. He trades back and forth with the prestigious Castelli Gallery in New York. This is also the San Francisco headquarters for Photo-realism, the style that made formalist critics eat dirt. The current show is one of drawings by Henri Matisse.

Hansen Fuller Gallery, 228 Grant Ave., 5th floor, 982-6177; Tue-Fri, 10:30 am-5:30 pm; Sat., noon-5 pm; closed Sun. Most of the artists shown here are from the Bay Area and are either already ensconced as Superstars or are well on the way. William Allan, Robert Arneson, Roy DeForest, David Gilhooly, Tom Holland, Fred Martin and Sam Richardson are all Hansen Fuller artists, as is funk artist William Wiley, whose recent work is now filling up the Gallery. For anyone who hasn't seen Wiley's weird sculptures made from cast-off pieces of wood, this show is an absolute treat.

Lucien Labaudt Gallery, 1407 Gough St., 567-1850; Tue-Sat, 1-5 pm; closed Sun. This gallery has been around almost 30 years, which makes it an institution. It is named for the painter, Lucien Labaudt, who was killed in a plane crash in 1943, and is maintained today as a memorial by his widow. The first show of each new season is a retrospective of Lucien Labaudt's work, figurative painting. The rest of the year is given over to rather unknown artists. Unknown, however, is by no means synonymous with low-grade—Richard Diebenkorn is one of the gallery's alumni, and he is already a solid part of art history.

Phoenix, 257 Grant Ave., 982-2171; Tue-Fri, 11 am-6 pm; Sat, noon-5 pm; closed Sun. Phoenix is across Grant from

the building that houses Berggruen and Hansen Fuller. Phoenix shows local artists who are generally younger and less widely known than Hansen Fuller, and their work tends to be more experimental. Phoenix also shows non-local artists like Stephan Shore, current enfant terrible of photography.

Daniel Weinberg Gallery, 560 Sutter St., 2nd floor, 391-6241; Tue-Sat, 11 am-6 pm; closed Sun. Daniel Weinberg's Gallery is the New York input to the San Francisco art scene. The work shown here tends to Minimal, post-Minimal, or Conceptual, such as Dorthea Rockburne's carbon-paper and pencil drawings executed directly on the gallery walls and ordered via reference to mathematical set theory; or Dan Flavin's spare and beautiful neon installations.

South of Market

American Can Collective Gallery, 401 Alabama St., 626-1528; Wed-Sun, noon-6 pm. As the name implies, American Can is operated by the artists who show in it, most of whom live and work in the same warehouse complex, known otherwise as Project Artaud. The art that they show runs the gamut of media: painting, sculpture, graphics and ceramics, as well as conceptual and performance (the month of November will be given over to a Conceptual Festival). The quality of the art shown at American Can is never predictable; back-to-back shows may well be alternately dreadful and stupendous.

80 Langton Street, 80 Langton St., 864-9244; Tue-Sat, noon-5 pm. 80 Langton is funded by the San Francisco Art Dealers Association and exists to provide exposure to artists who work in media most galleries are unable to accommodate. Video, for example; performance, for another, which differs from theater in that there is no narrative. The shows here are short—two weeks at the most. The people who operate 80 Langton plan to use it for lectures (Nam June Paik, the original videoartist, lectured at 80 Langton recently), panel discussions, music and dance programs, poetry readings, as well as an exhibition space. You can pick up their program of scheduled works at 80 Langton.

The Museum of Conceptual Art, 75 Third St., 495-3193; irregular days and hours. MOCA is a dim, musty, totally unimproved industrial loft above Breen's Bar and Grill. Since things happen irregularly at the five-year-old MOCA, your best bet is to call up and get on the mailing list.

63 Bluxome Street, 63 Bluxome St., 495-9542; Tue-Sun, 11 am-6 pm.

63 Bluxome first blossomed onto the alternative gallery scene with a month-long series of performances called "South of the Slot." Nothing more happened for a while, but then it moved into high gear with a group show of a dozen or so artists. The opening day lasted from noon until well after sunset, was enlivened with a jazz/rock band, dancing in the street, and a whole pig, slaughtered that morning and roasted over an open fire in the alley in front of the gallery. Wally Hedrick, one of the original Bay Area Assemblageists, chose 63 Bluxome as the site of his return to the gallery scene after a self-imposed absence of over ten years.

Women's Art Center, 400 Brannan St., 957-9239; Tue-Sat, 1-6 pm; closed Sun. The Women's Art Center is an organization as well as a gallery, offering classes, legal advice and moral support, as well as exhibition space to women artists. The shows are either invitationals with two or three artists, or group shows and competitions, with ten to two dozen artists.

continued next page

continued from previous page
tists. The shows also tend to be thematic, such as "Craftswoman as Artist" (the current show).

Mission
Galeria de la Raza, 2851 24th St., 826-8009; Wed-Sun, noon-5 pm. Galeria de la Raza is an epicenter as well as a gallery, the spawning ground for the Mission's Latino muralists, among others. Often the work is remarkable only for its ethnocentricity or its anger. This is, however, by no means a universal rule.
Nanny Goat Hill Gallery, 3205 Folsom St., 928-2238, 285-7548, 824-2827; Fri-Sun, 1-6 pm. Nanny Goat Hill Gallery is a small sneeze away from Precita Park. Mark Green, the photo-chronicler of the Beat Generation, used to run the gallery. Now it's a cooperative of several artists who take turns showing their work.

North Beach
Charles Campbell Gallery, 647 Chestnut St., 441-8680, 474-6648; Wed-Fri, 1-5 pm; Sat, noon-4 pm; closed Sun. The Charles Campbell Gallery concentrates on Bay Area figurative artists, mainly painters. Elmer Bischoff, Joan Brown, Nathan Oliveria, Paul Wonner all show here, among others. The gallery itself is small and exceedingly comfortable. Charles Campbell himself is the image of congeniality—a man who will answer question after stupid question for hours and never once grimace. Currently, the show consists of works on paper by all the gallery artists.
San Francisco Art Institute, 800 Chestnut St., 771-7020; Daily, 10 am-4 pm. The several galleries at the Art Institute show

faculty and student work as well as "outside" artists, the latter ranging from the all but completely unknown to the internationally famous. A recent show consisted of Bay Area artists included in the prestigious 1975 Whitney Museum (New York) Biennial of American Art. An earlier show was titled "Oddities" and consisted of exactly that: weird objects, artifacts, examples of native American kitsch collected by dozens of different artists. You should also feel free to haunt the halls of the Institute, as there are always mini-shows of student work all over the place, much of it first-rate.
Upstairs Gallery, 1457 Grant Ave., 989-6452; Tue-Sun, noon-7 pm. Upstairs Gallery is a tiny complex of rooms above a women's bookstore and not more than a block from the Coffee Gallery. The gallery is the major West Coast outlet for the numerous contemporary Japanese printmakers in the Bay Area.

Openings soon

BY KIT GREEN AND CATHY LUCHETTI

A gallery opening is more than just an exercise in one-upmanship, a chance to be the first on your block to cast your gaze on a few barely dry canvases. It's also the art world's equivalent of the happy hour. You can usually count on generous hand-outs of wine and cheese (or, if you're lucky, even champagne and pate) as you rub elbows with the custodians of high culture—those who appreciate it and those who create it. Most of the openings below are open to the public; a few say "by invitation only," in which case you should call the gallery and ask them to

send you one. Once you're there, you can usually get on the mailing list by signing the gallery's guest book or asking them to count you in on a regular basis. They'll send you advance notices of shows and details about the openings.

Academy of Art, 625 Sutter, SF, 673-4200. Faculty art show begins Oct. 17, including works by Elizabeth Sher, Patrick Haverman, Donald Archer, Paul Pratchinko, Joseph Doyle. Opening party, 6:30-8:30 pm, Fri., Oct. 17. Champagne served.
Allrich Gallery, 2 The Embarcadero, SF, 398-8896. Dennis Farber paintings, Sept. 30-Oct. 31. Reception: Oct. 9, 6-8 pm.
American Can Collective Gallery, 401 Alabama, SF, 431-7627. Oct. 12-Nov. 2: John Wagner, monumental painting.

Art Co-op, 1652 Shattuck, Berk., 843-2527. Oct. 7-30: "Works in the Rough" by members of the Co-op. Opening Oct. 12, 2-4 pm.

Artists Cooperative Gallery, 2224 Union, SF, 567-0464. Marjorie Shull and Reuben Bilbow, Oct. 5-Oct. 31. Opening Oct. 5, 2-6 pm.

Fiberworks Gallery, 1940 Bonita, Berk., 548-6030. Folk Costumes and Indigenous Art, Oct. 6-23. No reception, lecture instead, Oct. 11, 2 pm.

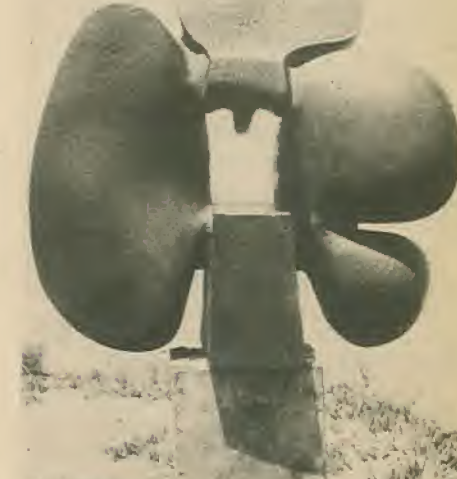
Focus Gallery, 2146 Union, SF, 921-1565. 50th Anniversary Photography Show of SF Women Artists, Oct. 7-Nov. 1. Opening 7-9 pm.

Grapestake Gallery, 2876 California, SF, 931-0779. Salvatore Pecoraro: Oct. 6-Oct. 25. Opening Oct. 6 by invitation only. Invitations for people on mailing list—simply ask to get on.

Oakland Museum, 10th/Oak, Oakl., 273-3009. Oct. 14-Dec. 21: Elmer Bischoff—The Figurative Years. Reception, Oct. 17, 8-10 pm.

Other Cafe, 100 Carl/Cole, SF, 681-0748. Oct. 3-Nov. 2: Photo exhibit, Lynne K. Lawlor and Biljana Sivanov. Opening Oct. 3, 5-7 pm.

Phoenix Gallery, 257 Grant, SF, 982-2171. Steve Akana and Minor White, paintings and photographs, Oct. 7-Nov. 1. Opening, Oct. 7, 6-8 pm.
Printmakers Gallery, 6253 California, SF, 386-9524. Group Show, Oct. 3-Nov. 2. Opening Oct. 5, 1-5 pm.
Quay Ceramics, 560 Sutter, SF, 421-1958. Vernon Patrick, Opens Oct. 7, through Nov. 1.
Sight and Insight, 2780 Jones, SF, 776-0347. Group show titled "Change", Opens Oct. 5, preview party Oct. 10, 7-10 pm.
Swanson's, 570 Sutter, SF, 421-2424. Oct. 5: Silvio Giovenetti. No opening on this show; otherwise openings open to public.
Upstairs, 1457 Grant, SF, 989-6452. Color etchings by Ryuco Utsumi, Oct. 10-Nov. 9. Opening Oct. 10, 5-8 pm.
Daniel Weinberg, 560 Sutter, SF, 391-6241. Oct. 7-Nov. 5: Paintings by Jake Berthot. Opening: Oct. 7, 6-8 pm. □



Wood sculptures by Raffael Benazzi, through Oct. 30, Tues.-Sat., 11 am - 6 pm, European Gallery, 3450 Sacramento, SF, 931-7542.

Galleries

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EXHIBITING

Oct. 1-15 Jeff Saltzman
(book coming-out celebration)
A Work of Photographic Fiction
"The Steps of Urizen"

Oct. 16-Nov. 15
Bruce Barnbaum
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Open studios: weekend walk-ins

BY CATHY LUCHETTI

Artists in San Francisco's South of Market district will throw open their studio doors on five consecutive weekends this fall and invite the neighborhood in to view their work. Outlanders are also welcome to visit, talk, trade and buy. Saturdays and Sundays, Oct. 18-Nov. 16, 11 am-4 pm unless otherwise noted.

1. Pier 3, No. 1, the Embarcadero, 861-4812. A.W. Bannowsky paints nude women, then pastes transparent transfers over the form and slowly changes the concept from "nude" to "pornographic." Roxanne Hill is showing cast-resin sculptures; Jim Growdin has an ongoing series of acrylic paintings.

2. 115 South Park, 957-9013 Dan Gillham, Fran Martin, Florence Dwyer and David McClay will open their shared studio to trade or sell paintings, sculpture and photographs.

3. 171 South Park, 957-1970. A loft full of sculpture and framed photographs by Roger Berry, Stephen Dutton and Caryl Levine.

4. 70 Zoe, 285-3176. Jim Huber paints mammoth (6' x 14') enamel abstracts on canvas, using intense color and following the influences of abstract expressionism and Joan Brown. Paintings begin at \$1000.

5. 63 Bluxome (upstairs), 543-1981. One of the new "alternative" galleries where anyone can have a show if they make the arrangements well in advance. As for Open Studio, Susan Brenner sells photo and lacquer-cut silkscreens and can make framing arrangements for you. Marie Brumund's water colors are a melange of patterns and textures, offset with a single realistic piece of fruit, such as an apple or orange. \$200 each. Brian McPartlon and Charley Franklin also have paintings and photographs on display.

6. 898 Folsom Camerawork Gallery, 777-3353. Phillip Galagiani, Donna-Lee Phillips, Sharon Golden and John Lamkin will exhibit their photographs during the 5-week period.

7. 1014 Howard, 626-4394. Sam Babar is painting with lacquer and auto paint over a visible grid pattern.

8. 280 7th St., 431-1040. Ongoing show of Tom Kenny and Anne Cunny's paintings and photographs.

9. 79 Langton, 863-6848. Performance art titled "Dymy-stavision: Video Station No. 1" by Bill Bathurst, Jed Handler and Ron Blanchette.

10. 293 8th St., 431-1897. Paintings by Nancy McCellen and Louvina Wong.

11. 1218 Folsom, 861-6773. Paintings by Peter Stegall and Lorraine A. Reilly

12. 1220 Folsom, third floor, 863-8068 by appointment only. Carol Eckman — sculpture.

13. 1232 Folsom, 621-1872. Posthumous display of Britton McFetridge's small wooden

sculptures; Valeries Hardy is showing oil pastels; David McClay's sculpture is a large cube, stuffed with newspaper and bound with wire; Doris Feldman is showing small paintings and two unnamed artists will exhibit a book titled "Art for All Occasions."

14. 1263 Mission. Painting and sculpture by Tom Hatch, Connie Edwards and Larry Bair.

15. 1360 Howard (Project One), 626-5976. Narcissus Quagliata is showing life-sized stained glass figures, priced at \$3,000, made of blown glass. Also a watercolor series, titled "Fire" which sells four to a frame for \$300.

16. 1360 Howard (Project One), 863-1207. Alan Grinberg sells photosilkscreened cloth from \$10/yd. up to \$25/yd. His designs are also at Toads & Diamonds on Fillmore/Union and I. Magnin — at considerably higher prices.

17. 135 Dore, 626-4214. Sam Apple's mixed-media collages (\$300-\$600 each) and Terri Weedy's silver-printed photographs and textile photographs.

18. 350 9th St. (third floor), 863-1602 Paintings and drawings by Miklos Pogany.

19. 1016 Bryant, 864-0988. Sculptures, paintings, photographs and ceramics by David

McClay, Helen Williams, Greg DeLory, Carol Loeffler, Michael Davidson, Terry Strauss and Les Day.

20. 12 Elgin Park, 621-8779. Catalogues of recorded work by Susan Schwartzberg, shown Nov. 16th, 9 pm, with films and video of her construction pieces (moving sand on the beach) and elemental work (plexiglass boxes filled with earth and water — then stacked in different positions).

21. 513 Valencia St., 431-9832. Nancy Rodger and Sam Samore in a knitting and drawing instruction-participation piece.

22. 499 Alabama St., (studios of Project Artaud), 626-1528. Robbin Henderson paints with plastics. Kenneth Cooper combines oil-pastel and colored paper. Ronald Harper uses airbrush and calligraphy to create his "early science referential work." Maggi Wells paints colorful industrial landscapes. William McElhiney paints figurative oils. Zhdan Rudnycky cuts up and pastes plastic, acrylic paint and metal powder in "Window I, II and III." John Wagner painted a mammoth environmental piece titled "Stripes," which you can see at the gallery. Nora Chavooshian uses plastic rhoplex (acrylic), dirt, feathers and sand to make sculptures. Sergio DeVecchi assembles toys, glitter and found objects, such as "Cage No. 1," which places a hand, candle and birdcage in kinetic revolutions. Damon Paoli uses subtle shades of same colors in figure drawings.

23. 450 Alabama St. (Project Two), 864-9226. Work by Jack Waters, Jeff Abouaf, Shashana Greenberg, Anya Horvath and Priscilla Birge.

24. 442 Shotwell St., 566-2864. Paintings by Doug Gower.

25. 3030 Ingalls, Old Bayview Winery Gallery, 467-6867. John Marsh makes geometric shapes from stainless steel and concrete. Tad Bridenthal creates Kinetic sculptures from plastic, wood and mirrors.

GALLERIES

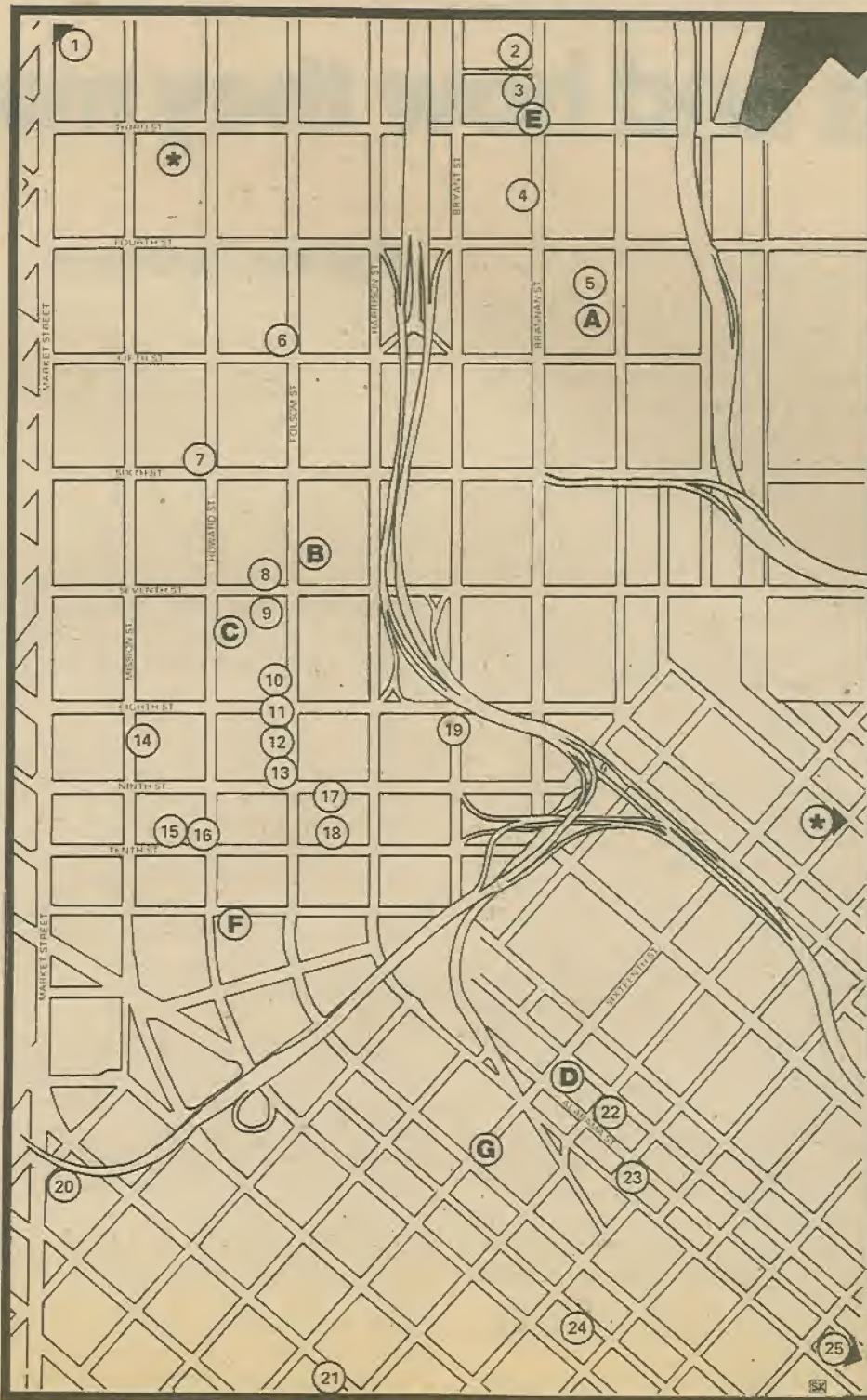
A. 63 Bluxome (downstairs), 495-9542, Tues.-Sun., 11 am-6 pm. B. Source Gallery, 1099 Folsom, 621-0545, Mon.-Fri., 9 am-5:30 pm, Sat. 11 am-4 pm. C. 80 Langton, 864-9244. Irregular showings and performances. D. American Can Collective Gallery, 401 Alabama, 626-0392, Wed.-Sun., noon-6 pm. E. Women's Space, 400 Brannan, 957-9239, Tues.-Sat., 1-6 pm. F. Lawson Galleries, 56 Kissling, 626-1159, Tues.-Sat., 1-5 pm. G. SFAI Annual Space, 2793 16th St., 771-1020, ext. 50, weekly events, Fridays 8 pm.

OUTDOOR WORK

*3rd and Minna (between Howard and Mission). The site of Cherie Raciti's "The Minna Street White Wall," a 33-foot-long white wall subtly covered with organic shapes that you can barely discern until you take a close look.

*25th and Shoreline (railroad yard). David McClay's piece, titled "Concrete Tubs Continued." (Original information from Project Artaud poster compiled by Donna-Lee Phillips; Channel Street was canceled; Potrero Hill Recreation Center had no available information.)

MAP BY STEVE KELLER



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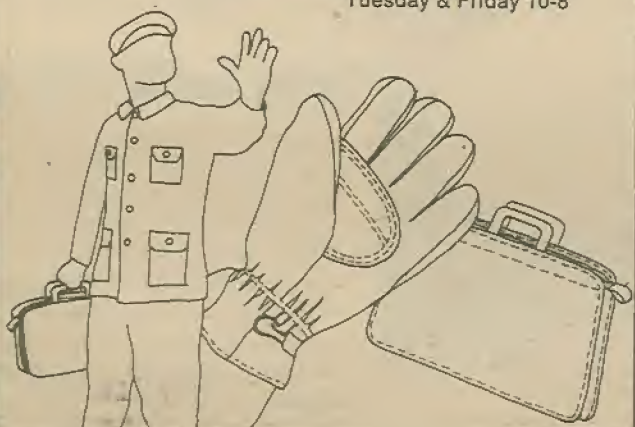
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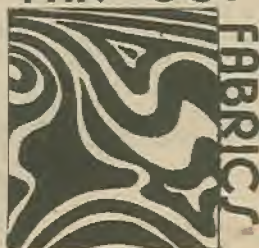
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Galleries

Four artists and how they make a living

BY CATHY LUCHETTI

Alice Gibbons

"Everyone has a mission in life," says Alice Gibbons, inhaling a deep fume of smoke. "and art is mine." She feels that people should be less alienated and more considerate of others. This is the message she fashions her etchings around, yet her work is apolitical and without topical "here-and-now" statements. She believes that political art is a genre (type of art) that has topical reference. "It is an art with an immediate cause."

Gibbons has invested the last 13 years in pursuit of her place on the art scene. She studied painting at the SF Art Institute and at L'Academie de la Grande Charmaiere in Paris. She has exhibited at the Oakland Museum and Center for the Visual Arts. She has merit awards from the art festival, the Art Co-op in Berkeley and from the Women Artists' Association. She currently has a show with William DeLappa at Books Plus on 24th Street.

In explaining how she feels about political art, Gibbons sums up the feelings of numerous artists criticized by political artists for being apolitical. She claims there are many ways to approach a problem. "Art is a broad field," she states. "There's room for everyone."

At first glance, Gibbons's etchings seem anything but political. Yet the strong emotion you glimpse in them seems capable of effecting human change. She stipples her prints, creating a tiny dot pattern by pecking at the copper plate with a needle. Sometimes she uses aquatint, but always the results are tight, controlled scenes, such as "Tidal Wave," one of her latest etchings. It is a small, seemingly cheerful window scene overlooking a row of high-rise apartments—until you suddenly realize that an innocuous-looking tidal wave is busily drowning the buildings under a mantle of foaming white water. Meanwhile, the sun shines gaily down over the scene, and a potted plant sits nonchalantly on the window sill. It is a startling print, be-

cause of its deceptive sunniness and underlying violence.

In a way, Gibbons is like this etching. On the surface she is quiet and controlled. She arrives punctually at the Graphic Arts Workshop at 6235 California Street. The workshop is a collective of printmakers who pay monthly dues to share the same presses, litho stones and silk-screen facilities. There she etches until evening. At night she teaches an etching class to a handful of students. Often she stays after everyone has gone, working and reworking a print.

"I love art," she says. "It is the best thing I can do with my life. I'm happiest when I'm talking to my prints. If I don't print for two days, I feel angry, depressed. I have a total lack of peace." She must be at peace lately, since she manages to work almost constantly at her etchings. Often she spends up to ten weeks on a print; a pleasure that many young artists are unable to afford if they work at other jobs. How does she support herself?

"I'm still dependent," she says. Her parents live down the block, and she lives with them rent-free. Pocket money comes from her print sales, and if she hits a bad month, they help out. "I didn't sell much this summer," she says, "but the fact that I sold anything at all is miraculous."

Inspiration is generally the most ephemeral and inexplicable part of an artist's work. No two muses respond for the same reason. "Where does she get her material?" I wonder. There are no quasi-European lanes or lonely haystacks on California Street. True, she studied in Paris for a time, but that was years ago. Yet the European country flavor still persists in her work.

"I get images from my head," she explains. "I dream constantly in color." Yet she also uses a camera adeptly, clicking memorable shots of faces, places, buildings and meadows. They reappear later as slightly eerie scenes of lonely places, waiting for something to happen, like a theater waiting for the play to begin. They have a moody quality of supernatural ability to influence the outcome of future people's lives. Perhaps Gibbons is a political artist after all.

Patricia Tavenner

Patricia Tavenner is an expert at breaking stereotypes. She'll look you in the eye and say she can't draw a straight line with a ruler, yet she puts cut-up magazine pictures together into smooth collages that are both sensuous and surreal in the smooth joining of image to image—with only the barest trace of a suture showing. Her newest suite of collages, called "Clairvoyant Visions," have a spiritual bent, and are obviously in excellent shape without the use of a ruler. Yet she claims the "straight-line" mystique is one of the most commonly held stereotypes about artists.

Her work shows up all across the continent, from the Museum of Contemporary Crafts in New York to the National Research Library in Ottawa. Her much-discussed "Mail Order Art Catalogue" defies artistic tradition. She bypassed the galleries and offered her catalogue of mass-merchandised art directly to potential buyers, giving the recipient a chance to enjoy art in much the same way some people lovingly pore over a Sears' catalogue.

She began with silkscreen, trying to reach as many as possible through multiple printing. This wasn't fast enough, so she resorted to rubber stamps, wildly stamping out a large turkey image from small turkey stamps, then labeling it "original print" across the top—in case anyone had doubts.

But even turkey stamps had their limit, so Xerox came next. She created Xerox collages and Xerox color montages, ending in a book of drawings titled "Lyrics from a State between My Head and the Radio."

"People knock mass production," she says, "but mass-produced images can be very unique." Today her narrow studio tacked to the side of her house in the Oakland hills is littered with papers, scissors and a decade's worth of collected magazines. She is now cutting and pasting magazine images together to make collages, which she carefully glues and pats down firmly on rag paper, then

mounts and stacks neatly against the wall. At first glance, each collage seems to be one continuous tone image, done in the flowing colors of magazine lithography.

She is also a "gorillagranny"—so christened by the press on the day she built her own soap box, donned a flea-bitten fur coat and raced 800 feet in the SF Museum of Art soap box derby race with a seven-foot gorilla riding patiently beside her.

That sounds like fun, you might think. But how can she make a living at it? Actually, she doesn't. She also teaches at UC Extension and has a ready round of lectures available to people who share her interest in feminist art—lectures on such topics as women artists of the 16th and 17th centuries. She accompanies each lecture with a slide show. She will have a show at San Jose State from Oct. 13 to Nov. 12 and already has to her credit several major exhibitions, commissions and reviews.

In the midst of the established art world's so-called seriousness, she doesn't feel guilty about having so much fun. Her chief specialty is shattering stereotypes, such as the one that claims artists are non-verbal. She has been talking for years. "To get an M.F.A., you have to do a lot of fast talking," she says. She also writes constantly, a habit that set the stage for her famous "Living Letters" or "Mail-Order Art" piece.

It began as a simple request for peoples' letters. She asked for personal, business, blackmail, poison pen or illegal letters. She received these and many more, including letters from Santa Claus, liturgical letters, even some in Danish (which she didn't use in her show because she couldn't be sure of the contents).

She soon became, she says, the "leading mail recipient in Oakland." Letters flooded her studio, her house, her life. She spent nearly a year editing them, and at the end of that time took them to Mills College for the "Living Letters" show. She dumped the letters into canisters and scattered blue pillows around on the floor so people could sit and poke through the letters for as long as they wished. She also taped the letters, so you could plug in and listen. From that grew the "Ongoing Series—Change of Address Requested" and her "Nom de Plume" photo stamps, postage-stamp-size multiple images of various subjects.

What kind of person comes up with wacky ideas like this? Obviously one who is an innovator. Yet she points to her cozy studio, lit with fluorescent lights and padded with bare foam cushions, and says, "I'm a nest builder." Perhaps. But she's also a businesswoman with a solid sense of what she must do to keep her show on the road. Although she gave up on galleries some time ago, she's thinking about finding another one. She spends an inordinate amount of time "getting her shit together," which involves cataloging prints, contacting museums, photographing her art, putting together slide shows and mailing slides of her work to the many people who request them.

"Being an artist is like being your own president, treasurer, research and advertising department," she says. "Also secretary."

Toby Judith Klayman

"Klayman, I love you," art critic Alfred Frankenstein once wrote in a Chronicle review. Toby Judith Klayman just laughs. "Critics love me because my work reproduces so well in the newspaper," she says.

No wonder. The stylized images, larger than life and heavily outlined in black, are a printer's dream as far as contrast is concerned. Klayman has had plenty of exposure to the critics in the last few



Rupert Garcia views the fallen victims of the American Revolution in his unofficial "Bicentennial Poster."

Portraits of the artists

years. Her work hangs in several galleries: Marquait, Brentano's, William Sawyer, Uptown Graphics and the Rubicon are her local outlets, where her paintings sell for thousands and her prints turn over rapidly. "Prints have changed my life," she says. "Before, there were many people who could never own a Klayman. Now they can."

Yet it hasn't always been so smooth. "I've been an artist for 22 years," she says, "but I've only made a living at it for the last two." All her money went back into her work, leaving her with no income but what she earned by teaching for the community college system. She claims artists are the "biggest philanthropists around" since they work for free for so many years. "Why, I've given myself the world's biggest grant."

Yet she is working to change all that. She never sells a painting without demanding the residual rights contract—a brave stand that more and more artists are taking today, even though it often means a loss of sales or gallery cooperation. Before the contract, when artists handed over their work to a gallery, they would lose it forever. The gallery could sell it, and then the buyer could resell it, reprint it or make it into postcards. The artist got nothing in return. Today the Projansky/Sigelaub residual rights contract (named for the two New York lawyers who wrote the original one) changes all that. Under its terms, any future buyer cannot resell the painting without giving back 15% of the profit to the artist.

"Of course," she adds, "I've lost sales because of it, but it is an idea whose time has come."

Her studio near UC Medical Center is jammed to the ceiling with canvas, paper and brushes. The curtains are drawn, making the room seem dim and stuffy. The canvases are immense. The only way she can get them out is with a team of five workmen. They won't fit through the windows or doors. Instead, they haul them out over the atrium roof and lower them to the street below.

"Friends tell me I should photograph the process and make it into a conceptual art piece," she says, "but it's not my style."

Actually, the studio is so crammed that she's rented an "overflow" studio in the Haight, where she paints at night then spends the day "living" with her work. She makes an initial drawing, then projects it through an overhead enlarger until she finds the size she wants. Afterward, she traces the image in pencil on a large canvas, eliminating all the trial-and-error that usually goes with free-form drawing on a large scale. With the overhead projector she can superimpose images, combine, repeat and reverse shapes. As she uses machine technology, she tries to reconcile the mammoth scale of her paintings with their humanity. In spite of their grandiose proportions, her figures lose none of their human spunk.

As a teacher, she is concerned that her students know how to face the marketing world of art when the time comes. Too many artists are ignorant of even their most basic rights when it comes to galleries. So she stresses copyrighting, marketing, original transfer agreements and gallery commissions.

"Selling art is weird, but important," she states. "I don't want my students to have the same problems I had." She declines to identify the particular problems because the galleries in question would recognize the situations immediately.

Her paintings are almost exclusively of women. Is she, then, a feminist painter? She replies hesitantly that she is not interested in separatism, but she's received a lot of criticism from other women artists on this subject. She paints women because she knows "one woman well"—

continued next page



PHOTO BY CRAWFORD BARTON

Toby Judith Klayman and her "Untitled" serigraph (right).

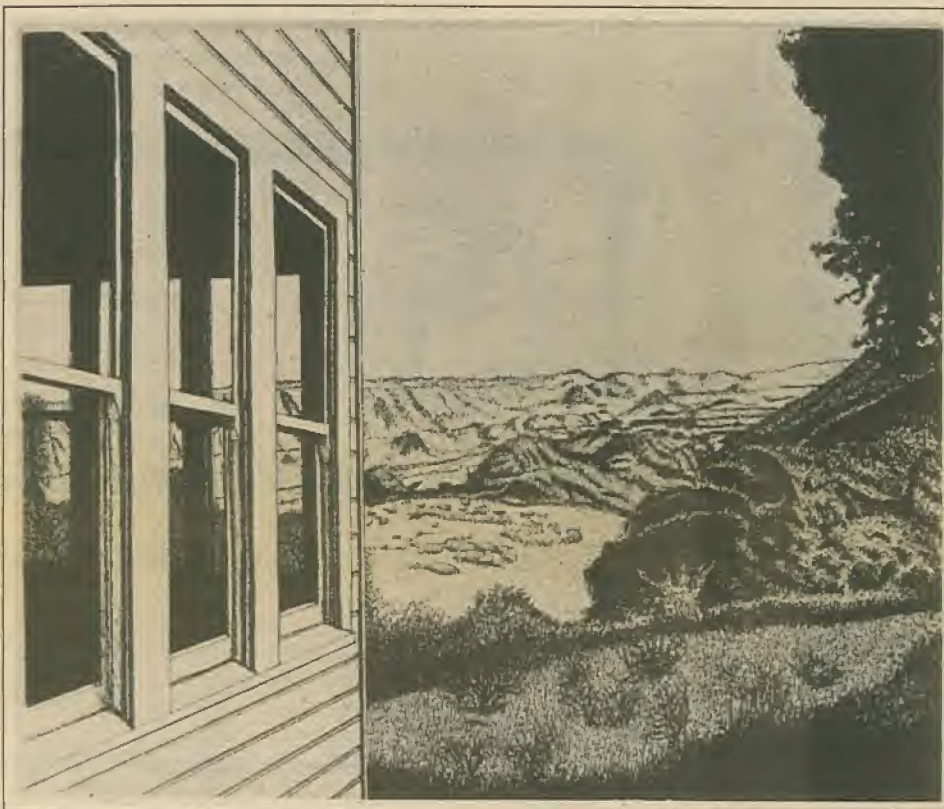


PHOTO BY CATHY LUCIETTI

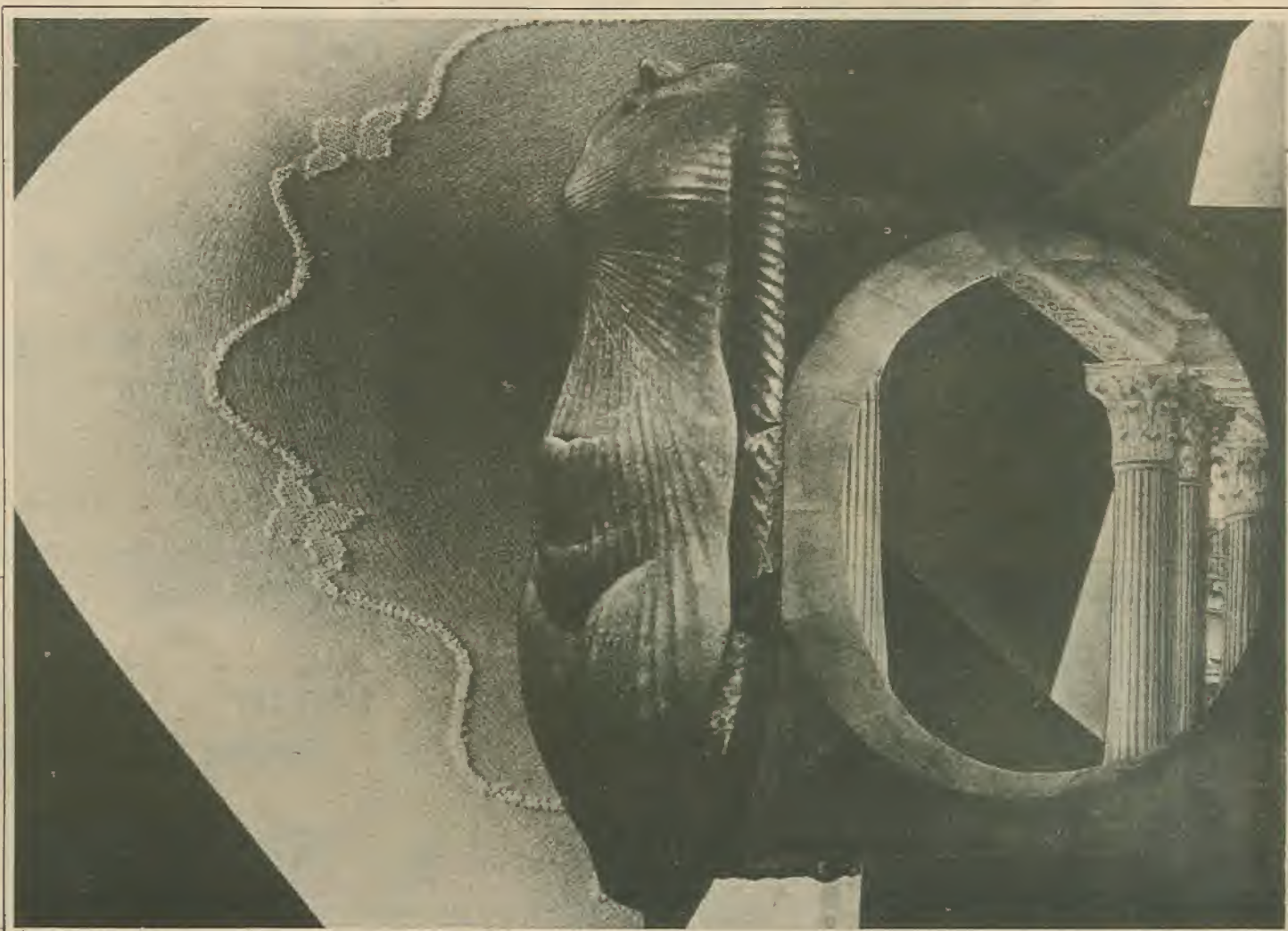


Alice Gibbons etched this "Landscape" (left).

PHOTO BY CATHY LUCIETTI



Patricia Tavenner made this collage, "A View from the Seine" (below).



continued from previous page
 herself. "Besides," she adds, "50% of my work is of women. I feel like I'm doing my part."

For inspiration, she is an obsessive people-watcher. No one escapes unnoticed. She notes the way a person smiles. Which direction the wrinkles go when they frown. She studies the mood changes a person undergoes from one minute to the next. She tries to analyze the chemistry that takes place between certain people. "The only reason I'm a painter and not a shrink is because I'm interested in the visual world," she says, watching me intently.

This careful attention to expression influences all her work. She brings out great depth of feeling with her simple black lines, such as in an untitled acrylic of a wistful woman in a striped hat with beauty marks across her white face. At first it looks like a drawing made by a child. Then you realize that those decorative black lines have given this simple face the intense eyes of a mother longing for her child.

Rupert Garcia

Call Rupert Garcia anything, but don't call him Chicano. Not that he isn't Mexican-American. It's just that Garcia can't stand stereotypes, and by now "Chicano" and even "revolution" have come to lose their meaning for him.

He avoids stereotypes in his art, too. Despite his Latin roots, his work shows

none of the loving obsession with traditional themes that many Latin artists convey. Even his acidic silkscreen, "Maguey de la Vida" (which depicts Mexico's most honored and versatile natural resource, the maguey plant) is clean and hard-edged and shows no regional sentimentalism.

Instead, his work comes across in a searing color and strong design whose origin is unclear but whose meaning is unmistakable. Over and over again, his vivid silkscreened posters such as "DDT" and "Attica Is Machismo" spotlight the same political themes.

Garcia himself radiates the same static energy as his art. His eyes snap. His flat Mayan features redden with excitement when he talks about the dynamics of human change.

"It's a hell of a process," he says. "Look at Russia, Cuba, China. That didn't happen overnight. I enjoy the process of change, no matter how slowly it happens. I want to make the most of it."

During the 1968-1969 student demonstrations at SF State, he and other art students plastered the campus with high-voltage posters that decried the racial injustices they felt caused the trouble. Today his posters are all over San Francisco. He donates them to hospitals, schools and museums. He shows at the Galeria de la Raza, a neighborhood gallery in the Mission that shows Mexican-American art. He helped found the Galeria in 1970. Currently a suite of his

prints is traveling around Mexico with an exhibit of Southwestern artists of the Raza. The only place you won't see his prints is at a "downtown" gallery.

"Those galleries?" he laughs, "I'll never join those stables. They only cater to the few. Most of them think human expression is a commodity, and they persuade the artist to sell his creative essence." Interested galleries call him about his posters, but he always turns them down. It seems that his biggest concern is not to sell his prints but to get his message out to the people. That's why he charges on a sliding scale. He won't sell posters until he meets the buyers. Then he evaluates them and charges according to their income. "If I charged everyone the same price, there would be people in my own family that couldn't afford a print of mine," he explains.

Instead of numbering his prints one through 40 or so, he pencils in "AP" on the lower left hand side. This simply stands for "a print," insuring forever that his "first-run" prints of one through ten will cost just as much as those at the end of the register.

Garcia admits emphatically that he does not live by his art. In fact, he claims that art is only a segment of his life. He is also a student on a scholarship at UC Berkeley, working toward a Ph.D. in art history. He writes for El Tecolote, a Spanish-language La Raza newspaper in the Mission, and he has published a booklet on the history of murals, from pre-

Columbian to the Mission. He plans to update the booklet soon.

His flat in the Richmond is strangely distant from his neighborhood involvement in the Mission. It is sunny, with clean pine floors and walls littered with political statements. One poster commemorates Vida H. Tabnizi, a prisoner in the Shah's prison. Another (his own) recalls the Australian Black Panther party, a group of black Australians who organized against racism in 1972. This is a filtering place for all his collected posters, clippings and books. Here he dips into packaging art; taking inspiration off of soap boxes, cereal boxes and tea bags. He finds a strong image among all his papers and then reworks it; putting it in another situation, often turning it back on-itself and making the image represent something totally alien to its original meaning—such as the Quaker Oats man transposed into a livid black with a clenched fist shouting "enough of this shit."

He clips newspaper headlines and changes the word "terrorist" into "revolutionary." He enlarges, throws out of perspective and creates anew from fragments. He copies the image he wants, then traces a larger image of it onto a silkscreen, carefully cutting away the design from the lacquer stencil. He fixes the stencil to the screen, then squeegees over the exposed areas in searing colors. On some posters he combines oil pastels and chalk with the poster ink. Currently he's work-


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ing on a series of posters about political prisoners throughout the world.

"But I don't do only politics," he adds. "I do flowers and dogs, too." He leafs through a pile of old prints and shows me, sure enough, a single print of some white flowers. Then he points to a wall-sized acrylic on the far side of the room. It is the image of a man completed from the bottom up to the jaws. From there on is blue space.

His explanation: "That one will never get finished until people understand what is going on here."

High culture, low rents

BY CATHY LUCHETTI

You don't have to cart an armored truck full of money over to the Sutter Street galleries just to get some fine art up on your walls. Places abound in the Bay Area where you can purchase it at bargain-basement prices, rent it at reasonable rates, or even borrow it for free.

The Artist's Coop, 2224 Union, SF, 567-0464, is a good place to pick up bargain prints and paintings that younger members display for "beginning" prices. You can rent with an option to buy at 10% of the value of the painting. This gives you a chance to live with the work for a month. You can rent it twice, but after that, you must pay the difference or return it.

The Oakland Museum, 1000 Oak, Oakland, 273-3140, has a Collector's Gallery where you can select graphics or paintings, already framed, and rent them for three months at prices ranging from \$12-\$35, depending upon the price of the work. You can only renew the rental once, and all money goes toward the

Borrow your art, or rent it, or pick it up cheap, and you'll never have to stare at a bare wall again.



Art fans leaf through posters, prints and collographs in search of cheap art at the Print Mint in Berkeley.

purchase price if you decide to buy. They carry Bay Area artists, such as Eleanor Dickinson, who paint directly for the museum. All the work is juried; from pop to landscape art, watercolors to abstract oils.

SF Library, Civic Center, SF, 558-3687, carries a popular supply of framed reproductions—photolithographed copies of famous originals such as Picasso's "Guernica." You can check them out for six weeks with an active library card. They are renewable once, and the deposit is \$10, which you get back when you return the painting.

Bruener's Home Furnishings, 2201 Broadway at 22nd, Oakland, 834-2220 and Hwy. 280 at Serramonte Blvd., Daly City, 755-1602, rent acrylic paintings

and prints for a month. Minimum rental is \$15—so you could actually rent up to three paintings for that amount (paintings are from 50¢ to \$5 each). However: the art itself is of the "SF Scenic" genre; lighthouses, wildflowers, the Bay Bridge. So, unless you have a Holiday Inn to furnish, this may not be your style of art.

Grantree Furniture Rental, 1590 Pacific Ave., SF, 673-6700, rents "mass-manufactured" prints and paintings for a minimum rental of \$15/month. All paintings are framed with wood or aluminum rims.

Arts & Crafts Cooperative, 1652 Shattuck, Berkeley, 843-2527, is a members' coop that shows drawings, photographs, paintings and graphics. You can rent with intent to buy; three months' rental on a \$50-\$99 work is \$10.50; the second

three-month period is \$21; paintings over \$100 rent for 12% of the price, and for 24% for the second three-month period.

Contemporary Arts, 2318 Shattuck, Berkeley, 848-9073, rents more traditional, realistic paintings with an option to buy. They frame all work, which ranges from \$20-\$1100. To rent a \$200 painting you pay \$8 a month until you've paid it off.

KQED, 1011 Bryant, SF, 864-2000, is attempting to mix artists with the public at their "First Annual Art Festival" on Nov. 8 and 9, from 11 am-7 pm. Drink coffee, wander around and talk to the artists. You can pick up work anywhere from \$25-\$750 without paying gallery charges.

The Richmond Art Center, Civic Center Plaza, Richmond, 234-2397, is a city-sponsored art center where artists show their work and charge whatever they think they can. Presently there's a design/crafts show, but the agenda changes weekly.

Berkeley Art Center, 1275 Walnut, Berkeley, 849-4120. If you wander in here and admire whatever's hanging at the time, don't think the work isn't for sale just because you don't see a price tag. Everyone who shows here has selling in mind. Just contact the artist directly and make the arrangements.

Nongallery art abounds all over the city. Try the banks first of all, Wells Fargo at Union/Laguna, Hibernia Bank at 2095 Union, and Security-Pacific at 2200 Chestnut always have shows. The tellers often act as agents, forwarding information and prices back and forth between the artist and prospective buyers.

Restaurants and coffee shops, such as Hardcastle's, 3011 Fillmore, and the Woodworks, 3925 Valencia, offer wall space to fledgling artists and photographers. The lobby of the Jewish Community Center, 3200 California, is another place to look. ■

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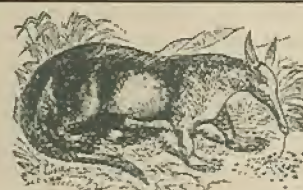
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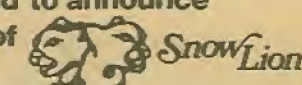
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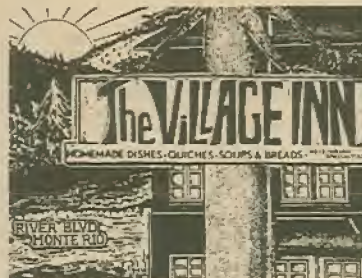
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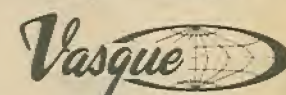
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NING: Judith Jamison (above, in her solo piece "Cry"), with the Alvin Ailey City Center Dance Theater, one of the most exciting dance troupes in the US; a performance guaranteed to leave you feeling exhilarated. Oct. 7-11, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$6.50-10. Students \$5.50-\$4.

weekend events

WEEKEND OCT. 3-5

► **KITTY DESMOND** organizes an Antique and House Sale, flea-market style: hundreds of items to buy, many from the illustrious Golden Gate Foundation. Oct. 4 and 5, 10 am-6 pm, Pier 40, the Embarcadero, SF.

"**DREAM MERCHANTS**" isn't a presentation by Harold Robbins: it's a musical/comedy/variety show, directed by Minnie Gibson; Oct. 3 and 4, 8:30 pm, Oct. 5, 3 and 8:30 pm; YWCA, 1515 Webster, Oakl., 533-4664, \$2.50/\$1 srs., young adults.

FULL PRODUCTIVE JOBS at union wages and a halt to US war production is the battle cry at the West Coast Regional Conference to build the Nationwide Unemployed League: sponsored by a coalition of left, progressive and labor organizations. Oct. 4, 7-10 pm, Oct. 5, 10:30 am-6 pm, Grattan School, 165 Grattan (between Cole and Shrader), SF, 386-9914/532-1276; \$1 or ability to pay, call for info on childcare, transportation and housing.

KNIT AWAY THE REVOLUTION, like Madame Defarge; see it all in "La Marsellaise," Renoir's 1938 version of the 1789 uprising, a notable work on the personal motivations of the struggle. Sponsored by UPU and Winter Soldier Organization. Oct. 3, 8 pm, St. Mark's Church, 2314 Bancroft, Berk.; Oct. 4, 8 pm, United Mission Church, 23rd St./Capp, SF, 658-7806/863-1410 for info, \$1.50.

SHAVIAN DELIGHT from Berkeley Actor's Ensemble in "Misalliance," an Edwardian romp by G. B. Shaw himself, inquiring as ever into the nature of humanity; Oct. 3 and 4, 8:30 pm, Live Oak Theater, 1301 Shattuck, Berk., 526-5760, \$2.25/\$1.25 children.

► **THEY ALL LAUGHED AT CHRISTOPHER COLUMBUS** when he said the world was round, but he had the last laugh and discovered America (a point of controversy), so join in the celebrations lasting all week. They start Oct. 4, 1 pm, with a Bocce Ball Tournament, Aquatic Park, Van Ness/North Point, SF; and the Blessing of the Fishing Fleet, with Mass, Oct. 5, starting 11 am, SS Peter and Paul's Church, Washington Sq., SF, proceeding to Fisherman's Wharf and back again. Call 626-5500 for info.

WEEKEND OCT. 10-12

PLANET EARTH FILM SERIES starts off its fall film schedule with Andy Warhol's "Women in Revolt," with Superstars Candy Darling, Holly Woodlawn and Jackie Curtis, plus "Award Presentation to Andy Warhol" by Jonas Mekas and Gregory Markopoulos; Oct. 9 and 10, 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna, SF, 863-1428, \$1.

SONGS BY SCHOENBERG provide the accompaniment to "Pierrot Lunaire," a compelling ballet piece, part of a four-work program in the final fall season presentation by the Pacific Ballet; Oct. 10 and 11, 8:30 pm, 44 Page, SF, 626-1351, \$3.

► **MORE ON THE BICENTENNIAL FRONT:** a Western Folk Festival, sponsored by the National Folk Festival Association and the Golden Gate Recreation Area. Three days of California's music: blues, oriental, irish, mexican, bluegrass; ragtime and more. Oct. 11-13, noon-7 pm, Fort Barry/Cronkite, off Hwy. 101 in Marin Headlands, 556-0111 for info.

LETTERS OF GEORGE JACKSON, presented in a dramatized version by Nawtroupee Interpreters, a Black theater troupe from Los Angeles, and the George Jackson Tribunal. Oct. 11, 8 pm, and Oct. 12, 2 pm, Benjamin Franklin Jr. High, Scott/Geary, SF, 552-2507, \$1.50.

NOWHERE NEAR DEAD: Jerry Garcia, one of the fathers of it all, with his band, including Nicky Hopkins, one time member of Quicksilver Messengers; Oct. 10 and 11, 9 pm, Keystone Berkeley, 2119 University, Berk., 841-9903, call for ticket price.

KPFA counterspy convention

KPFA sponsors the West Coast convention on intelligence (espionage, not IQ): three days of speakers, panels, workshops and multimedia exhibits. Speakers include Michael Harrington (D-Mass), purged from the House Intelligence Subcommittee for his investigation into the CIA role in Chile; Ron Dellums, member of the Congressional Black Caucus and House Intelligence Subcommittee; John Marks, co-author of "CIA and the Cult of Intelligence"; Tom Hayden; and special phone hook-up with Philip Agee, former CIA officer and author of "CIA Diary."

Schedule as follows:

Fri., Oct. 10: California Hall, Polk/Turk, SF. 7 pm: Registration. 8:30 pm: Opening forum with speakers Michael Harrington, Ron Dellums and Philip Agee.

Sat., Oct. 11: James Lick Jr. High, 1220 Noe, SF. 9:30 am: Registration. 10 am: Panel on "The Nixon-Ford Strategy for Domestic and Foreign Intelligence," featuring John Marks. Panels and workshops continue all day, with topics including "Spies and Your Local Police," "How to Be a Counterspy," and "Labor and the Intelligence Establishment."

Sun., Oct. 12: James Lick Jr. High School, 1220 Noe, SF. 10 am: Registration. 10 am: Panel on "Who Needs Intelligence Agencies," with Tom Hayden. Other panels and workshops include "Media and the Intelligence Establishment," "Disruption and Disturbance of Protest Movements"; also featured is a filmed interview with Philip Agee and a multimedia presentation on surveillance by the ACLU.

Participation: \$7.50 for three days/\$3 for any single day. Call 431-9256 or 848-6767 for info.

Tune in to broadcasts of the convention on KPFA 94 FM: Oct. 10, 8:30 pm-10:30 pm: Live broadcast of the opening forum. Oct. 11, 9 am-noon: Highlights of the previous evenings events. Oct. 12, 8:30-11 am: Highlights of Saturday's procedures, with interviews and discussions.

free for all

FACES OF THE GHETTOS: Rene Gelpi photographs the street people of New York in the environment where he grew up. Exhibit runs through Nov. 2, SF Museum of Art, Van Ness/McAllister, SF, 863-8800.

LIMBER UP at an exercise class for women, all ages. Starts Oct. 2, every Thurs., 10 am, Glen Park Recreation Center, Chenery/Elk, SF, 558-4055.

"**MIKROKOSMOS**" by Bela Bartok is the subject of a lecture/recital by Trudi Sorensen; Oct. 3, 8:30 pm, Choral Hall, Fine Arts Bldg., College of Marin, Kentfield, 454-0877.

WINE, CHEESE AND CHAT when you meet George Brown, author and radical educationalist, in an evening sponsored by Esalen; Oct. 3, 8-10 pm, 1793 Union, SF, 771-1710.

VIDEO VICTORIES: prize-winning videotapes from the Mobius Video Pavilion at the SF Art Festival, for your viewing pleasure; Oct. 3, 5-9 pm, and Oct. 4, 1-5 pm, Lurie Room, Main Library, Civic Center, SF, 558-5034.

WELL FAIR extravaganza from the People's Health Resource Center, info and literature to destroy health myths; Oct. 4, 11 am, the Panhandle, Oak/Stanyan, SF, 558-4268.

MASKING: Ernest Landauer reads his poetry on the exhibition of Horace Washington's works; Oct. 5, 3 pm, Berkeley Art Center, 1275 Walnut, Berk., 849-4120.

PHOTOGRAPHY DAY for amateur lens enthusiasts is really an excuse for a spectrum of activities, from belly dancers and a concert, to photo contests and exhibits; Oct. 5, 11 am-5 pm, Stern Grove, 19th Ave./Sloat, SF, 558-4268.

DIAMOND FIVE plays a concert in the park, weather should be perfect; Oct. 5, 1 pm, McLaren Park Amphitheater, Mansell Ave., off Bayshore Freeway, SF, 558-4268.

PIPES AND KEYS in a recital of 18th Century music by Kristin Sundquist. Works for harpsichord, clavichord and organ by Handel, Buxtehude, Bach, Scarlatti and others; Oct. 5, 7:30 pm, Mills College Chapel, Seminary/MacArthur, Oakl., 632-2700.

DINNER GAMES from Bunuel in "The Exterminating Angel," in which his victim is the Spanish bourgeoisie, a forerunner of the milder "Discreet Charm"; Oct. 6, 7 pm, Laney College, 10th/Fallon, Oakl., 525-4020.

"**AWARENESS THROUGH DANCE**" is new workshop sponsored by Neighborhood Arts and led by Marcia Rand. Explore the various movement techniques of Eastern and Western dance; every Mon. and Thurs., 1 pm, 50 Scott, SF, 558-2335.

"**BATTLE OF ALGIERS**" by Gillo Pontecorvo, a stunning film, plus "Occurrence at Owl Creek Bridge," one of the most interesting cinematic experiments with time and tense; Oct. 7, 8 pm, St. Mary's College, Moraga, 376-4411.

"**SEX ROLES AND STEREOTYPES** of Women in Films," a talk by poet Mary Mackey; Oct. 8, noon, UC Berkeley Women's Center, Bldg. T-9, UC Berk., 642-4786.

ALL ROMANTIC program of music for violin, cello and piano, performed by the Piano Trio; composers include Wienawski and Mendelssohn; Oct. 9, 11:30 am, City College, Ocean/Phelan, SF, 587-7272.

WOMEN'S ENSEMBLE, a three-woman theater group, performs three one-act plays by women dramatists; Oct. 9, 11 am-1 pm, Flexible Theater, Canada College, Redwood City, 364-1212.

OPERA PREVIEW from stage director Lofti Mansouri, talking about Massenet's "Werther" and/or Giorano's "Andrea Chenier"; Oct. 10, 11 am, Peacock Court, Mark Hopkins Hotel, California/Mason, SF, 453-7277. (Most other opera preview lectures charge admission.)

HEAR IT, AT LEAST: KKHI broadcasts live performances from the Opera House: "Il Trovatore," (last performance), Oct. 3, 7:50 pm, and Donizetti's "L'Elisir d'Amore," Oct. 10, 7:50 pm, KKHI 95.7 FM.

"**EATER'S RIGHTS**": Everyday problems with food is the topic Consumer Action discusses with speakers from the Berkeley Co-op in a phone-in program; Oct. 9, 1-2 pm, KQED 88.5 FM.

"**SHOULDER TO SHOULDER**" is a six-part BBC series about the suffragette movement in England and the struggle to win the vote for women; starts Oct. 5, 9 pm, KQED, Channel 9. (Repeats Mon., 2 pm and Fri., 9 pm.)

ELEMENTARY, MY DEAR: Basil Rathbone and Nigel Bruce star as the inimitable Sherlock Holmes and Watson in a week of early Holmes: Monday, Oct. 6, 10 pm, through Friday, Channel 44.

**Oct.
10-12**



THE AD S.F.'S CHRONICLE DARED NOT PRINT!



AT LARGE

CRITIC-AT-LARGE/MERRILL SHINDLER

Rosebuds and thorns among the ferns

A seminal part of San Francisco life—especially in the Districts—is the corner pub. Homely neighborhood bars share one thing in common with being on the radio and self-abuse: you never have to worry about looking your best in them. When you're up to an evening of serious drinking, though, they do leave something to be desired. The beer too often tastes as if it's been filtered through a horse; the drinks seem mixed with the skill of a short order cook from Little America, Wyoming; and the company tends toward wastrels and yeggs.

The chill fall months are the perfect time for random carousing, with philandering often following close at the heels of the besotted barfly. San Francisco is fabled for its fern bars, dens of iniquity in some cases, but pleasantly mild saloons in others, with low-key pickup vibes playing second banana to well-mixed drinks, warm decor and good conversation.

A fern bar, since we seem to be in need of definition here, is not really identifiable by its window-displayed plants. What delineates its windows. Fern bars developed as an answer to depressed and depressing neighborhood bars, where nothing could be discerned from the outside except darkness, gloom and an occasional floating Coors or Olympia neon display. The discerning factor of the first fern bar (supposedly Henry Africa's) was big clear picture windows revealing a large, clean, well-lit space filled with visible people talking or hustling or working hard at establishing eye contact. But the main point is that the crowd was visible, not a shadowy bunch of figures, sadly picking labels off of their Budweiser bottles to the melancholy strains of Charlie Pride or Tony Bennett on the jukebox.

Probably the best known of the ferns is Perry's, a mecca among watering holes on Union Street. Perry's (1944 Union) is lively, very crowded (always), serves an average Irish Coffee (\$1, using brown sugar), and tends toward an older crowd of latter-day hipsters. Curiously, the crowd at Perry's looks like a better-dressed version of Spec's or Vesuvio's suggesting a unique new theory of convergence of cultures. Nobody seemed to be picking anybody up, and the floor reminded me of my tile bathroom in the Bronx—at least the tile pattern did.

Just down the block at 2000 Union is Thomas Lord's, a fairly subdued pseudo-baronial hall, smacking of affected elegance partway down the road toward becoming genuine. The Irish Coffee (\$1) was massive, the biggest encountered all evening, and was served with a plate of beer pretzels. Lord's is a comfortable place, with lots of room to become expansive in, a good brownishness about its atmosphere and a top-notch fireplace warming its leather couches. A redoubtable place to seek a reconciliation on a rainy San Francisco evening.

Continuing the conceit of cultural convergence, The Pub, at the corner of Geary and Masonic, manages to maintain a tinge of literati through the presence of an incredibly mixed bag of kultur vultures and actual, dyed-in-the-wool writers and poets. The view is of Sears, and the 75¢ Irish coffee is average. Stick to the beer.



PHOTO BY SUZANNE WU

On the other side of the Golden Gate Bridge, a mere ferry ride or bridge toll (75¢ and rising) away, is Agatha's Pub, nestled softly on the burgeoning thoroughfare of Sausalito's Bridgeway. This is not where I'd go for a night of carousing in Sausalito. The no name bar or Wimbledon's offer oceans more in terms of drinks, atmosphere and people. Agatha's is mentioned mostly because in one two-hour period there I counted eight women with silver or golden streaks painted through their hair. How odd. . .

All is, sadly, not light and warmth on the fern bar trail. On the western edge of San Francisco, above Ocean Beach, the ruins of Playland and the old Cliff House, stands the new Cliff House, a tourist trap which would have the best view of the sunset in San Francisco if they allowed you to open the blinds on the windows. Unfortunately the sun's rays blind the bartenders and I've been sternly ordered by a coterie of hard-hearted waitresses to close the blinds on half-a-dozen occasions. Apparently they're afraid that if the bartenders are blinded they might put some alcohol into the drinks. Currently the Irish Coffee (75¢-15¢ above regular coffee) may have sat near a bottle of Irish whiskey but sure doesn't taste much like any ever made it into the glass. The place is crowded, hot, the servers unpleasant when they notice you, which isn't often, and at night the Seal Rocks outside are lit up with colored lights. No wonder the seals left.

Back downtown, just a few blocks apart, are Lord Jim's and Henry Africa's. Lord Jim's (1500 Broadway) is a quiet place on weekdays, somewhat jumpier on weekends, and is probably the most average fern bar in town. Everything seems to be distilled from the other bars, in terms of atmosphere, drinks, crowd . . . there are moments in Lord Jim's when you're not at all sure of where you are.

Henry Africa's, just down the block at 2260 Van Ness, does smack of uniqueness, but in the oddest ways. Physically an impressive place, the ceiling is hung with what the owners claim to be \$50,000 worth of Tiffany lamps, some of which are dandies. The rug (or rug fragments) is from the old San Francisco Palace Hotel and the bar has an African onyx bar rail running its length. The crowd is the most mixed in town, running the gamut from jocks to drunks and Holiday Inn refugees. Hanging on the walls are souvenirs representing the adventures of Corporal

Henry Africa including a savage-looking knife with which the bold corporal was supposedly stabbed and from which wound he bravely recovered. The Irish coffee differed mostly in its cost of 90¢, but the mixed drinks do use top-notch brands.

Lastly listed is the Buena Vista, 2765 Hyde near Ghirardelli. This bar claims to be the first in SF to serve Irish Coffee (95¢). Probably it is, but it certainly hasn't perfected them. The barkeepers are surly, the waitresses hassled and unapproachable, and the food served at the overly crowded tables worthy of its Ghirardelli/Cannery/Fisherman's Wharf location: it tastes like it's fixed for people who aren't coming back. The bar offers a better view of people boarding the cable car than of the Bay.

For whom the won tons

CHINA GARDEN,
2110 Clement, SF,
668-9599/752-9864,
Wed.-Mon. 11:30 am-9:30 pm

Courage comes in many forms and colors. There's the courage of the battlefield and the bravery of the operating room; the nerve under fire of the investigative reporter and the gut-clinching fear you feel when you turn to ask a prattler in a movie house to be quiet. Here in San Francisco, courage is opening a Chinese restaurant on Clement Street surrounded by not one, not two, but three Yet Wahs. That takes guts, and China Garden has got what it takes.

Though Yet Wah dominates Clement Street's burgeoning Great Northern Cuisine Revolution, its food has never seemed interesting enough to draw me back. There are three Yet Wahs—the original at 1801 Clement, the larger son-of-at 1829 Clement, and the new Purple Palace at 2140 Clement, a garish creation of Foster City proportions. Though the new branch has eased the queues, the three are still crowded on weekends and you should expect a wait. The wait never seems to be proportionate to the quality of the food. Bill Chan, Yet Wah's owner, said in a recent interview in City magazine, "I came to the United States 26 years ago and worked here in San Francisco in many restaurants. In Chinatown. In Fisherman's Wharf. I got experience in how to change the food. I do it my

way—how the customers like it. . . .” And that's the point—the food is done the way the customers like it, compromised and modified. Though there are good dishes to be found at Yet Wah, overall the food is to Northern cuisine what Denny's is to American food—it pleases everybody without satisfying anybody.

In the midst of all this Mandarin hoopla, a mere 30 street numbers from the Purple Palace, sits China Garden, quiet, nondescriptly decorated, devoid of lines and bustling crowds. The food's just great, the service relaxed, warm and friendly—the place could easily replace bleary-eyed trips to Chinatown, roaming the streets in search of a parking lot before plunging into the aromatic world of the Hunan restaurant.

Compared to the menu of some 300 items at Yet Wah, China Garden offers a meager, though well-chosen selection of Mandarin dishes. There are only seven tasty, occasionally misspelled (“three delicious won ton”) soups, but how can I carp about wonders like shark's lip with golden crust rice soup or mashed chicken and sea food soup. One of the special pleasures of Northern cooking is the cold dish, an amazingly refreshing conceit, and all five of China Garden's appetizers are hits—especially the spiced beef (\$3.50) and sweet spiced fish, smoked (\$2.95). A note: the assorted cold meat dish, at \$12, is for large groups unless you like to take a lot of food home.

Of the nine beef, two duck, nine pork, seven chicken, 12 shrimp and prawn, and six fish dishes, I've never come across a flop. And though I haven't tried all seven vegetable dishes (very good for vegetarians who have given up on Chinese food as chopped muck and uck), the oyster-sauced mushrooms (\$3.25) and the wondrously redolent Tientsin cabbage in chicken gravy (\$1.95) were cleverly and tastily prepared. My mouth waters at the very thought. . . .

As you can see, China Garden leans toward shrimp and prawn dishes, and the chef has a generous hand with those tasty crustaceans at that. Try the sesame shrimps (\$3.75), quickly braised shrimp in oil, covered with pungent sesame seeds, or my euphonic favorite, velvet prawns (\$3.25), a dream dish of delicately chewy prawns under a soft-as-velvet white sauce of egg and herbs. And speaking of euphonic pleasures, don't miss the most interesting sounding dish on the menu, ants climbing up the tree (\$3.95), a tastebud-tingling mixture of sauteed chopped beef with vegetables and spices served in paper thin “mushu” pancakes.

Oh, and do save a modicum of space for dessert (spelled “desert” on the menu). Both the spun sugar apple (\$2.75) and spun sugar banana (\$2.75) are sure to set your dentist dreaming of summer cottages in Tahoe—hot apples or bananas are dipped in melted sugar then plunged into cold water, instantly crystallizing the sugar into a hard coating. Sinfully good. There's one other desert which I'm saving; though, like virginity, I'm not sure for what—eight treasure rice pudding at a stiff \$4. I'm afraid it will be so good that I'll find myself without anything further to live for. ■

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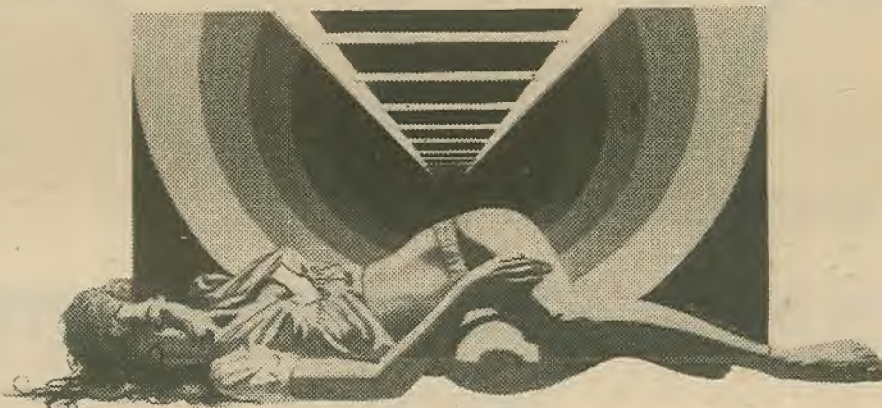
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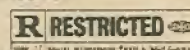
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9:30 A.M.: Registration, James Lick Jr.
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MOVIES/LARRY PEITZMAN

Of Cheshire cats and fireside chats

LE CHAT, with Simone Signoret and Jean Gabin, directed by Pierre Granier-Deferre. Act One, Berkeley.

"Le Chat," adapted by writer-director Pierre Granier-Deferre from a novel by Georges Simenon, is a wrong-headed film built upon interesting psychological premises. The subject of the film is marriage, or, more precisely, the strain that age, infirmity and overfamiliarity put on marriage. This we gather from the opening sequence of the film which, among other things, shows us a wrecking ball at work on the neighborhood in which the characters live. Symbolism.

The characters are a married couple—Clemence, played by Simone Signoret, and Julien, played by Jean Gabin—and their cat. Clemence is a former acrobat, injured long ago in a circus accident that has left her with a limp. In her youth Clemence was a great beauty and talented in several esoteric arts—she could, for example, play seven musical instruments, including the concertina. Now she crochets, drinks too much whiskey, dresses absurdly in brightly colored African and Asian costumes and glares venomously at her husband. She laments the loss of her physical powers and the decay of her once firm body. Quietly, desperately, she seeks sexual reassurance from her husband.

Julien calls her sexual desires grotesque, perhaps (though it is not stated) because age has rendered him impotent. He and Clemence sleep in separate beds—Clemence alone, Julien with the cat on whom he dotes. Eyeing the cat jealously from her bed, Clemence complains that the cat snores. It is clear that Clemence considers the cat a rival and must somehow or other dispose of it. In a drunken fit, she shoots the cat with Julien's gun.

Julien moves out of the house into a seamy hotel run by a woman who is apparently a former lover of his. Released from the vise of a crumbling marriage, Julien should feel relief. Instead, he feels nothing. So accustomed is he to his poisonous relationship with Clemence that the loss of her leaves an emotional void, a dead space in his heart. It is as if he has suffered the removal of a cancerous organ without which the body cannot function.

Julien returns to Clemence but vows that he will never speak to her again. Julien communicates with Clemence by tossing little notes into her lap. One night he sends her a note with the viciously cryptic message "Le Chat" ("the cat") printed on it. Clemence is overwrought and soon after dies of a heart attack. Julien, who tries to speak to her only after she is dead, takes an overdose of pills. "Failure of the heart," says a nurse, dictating the cause of his death for official hospital forms.

This story suggests much about sex and age and how the interaction of the two can rupture the relationship of people who loved each other when they were young, beautiful, strong, able, willing. It suggests the ways in which one's hurt and anger at another can be made to turn in upon the self. It also contains some not very original suggestions about love/hate, marriage/loneliness. Even these familiar themes might be interesting if properly handled, but Granier-Deferre has chosen a peculiar dramatic mode to explore such well-charted territory.

"Le Chat" is hardly the first film within memory to tell the story of an airless, loveless marriage. But it is the only dramatic work I can think of that views marriage as a long day's journey into silent night. In nearly every important play or film about marriage one can name, all the characters do is talk, talk, talk. Consider Strindberg's "Dance of Death," Albee's "Who's Afraid of Virginia Woolf?," Bergman's "Scenes from a Marriage." In these marital dramas the characters jabber on and on; they scream, they shout, they cry—partly because that's the way they get at and through to each other, but also because that's the way the dramatist gets at and through to us. In "Le Chat," bitter, stony silence is at the heart of the characters' relationship, and nothing breaks through. Of course, in real life people often refuse to speak to each other as an act of revenge, and the sound of such silence can be deafening. But in a film like "Le Chat," the wall of silence one character erects against another is also a barrier to the audience.

It is, first of all, a barrier to our understanding of the characters. We can watch an actor smolder and suffer on the screen, and we may even feel his pain. But what are we to make of it? Marital drama is, by its nature, a study of the interior life of

its characters. Without language, we see nothing of the characters but the dead space around them. We have no way of entering into their heads and hearts and souls. Ultimately, this problem stands as the base of an even greater obstacle for any dramatic work: the silence of the characters becomes a barrier to our enjoyment of the drama.

BROTHER, CAN YOU SPARE A DIME?
Directed by Philippe Mora, Ghirardelli
Square Cinema, Beach/Polk, SF.

"Brother, Can You Spare A Dime?" is an attempt to reconstruct the social fabric of America during the Depression by weaving together, in a ragtag pattern, bits and pieces of film, staged and documentary, from the Thirties and early Forties. But the bits and pieces chosen by the young Australian director who assembled the film, Phillippe Mora, make no special sense. The film is as random in the selection of its materials as a family photo album.

The "family" of this particular album is, as the ads promise, huge and remarkable: it includes Franklin Delano Roosevelt, James Cagney, Joe Louis, Walter Reuther, W. C. Fields, Louis B. Mayer, Alf Landon, John Dillinger, Douglas MacArthur, Cecil B. DeMille, Orson Welles, Joseph P. Kennedy, Bob Hope and J. Edgar Hoover. Huey Long gives a terrific campaign speech that sounds like a stand-up comic's routine. Giuseppe Zangara explains why he tried to shoot President Roosevelt. An anonymous young man recites the names of the 48 states in one breath.

Women are not much in evidence. Marlene Dietrich, Carol Lombard, Eleanor Roosevelt, Billie Holiday, Rose Kennedy and Shirley Temple are there, but Katharine Hepburn is not, nor is Dorothy Parker, nor is Aimee Semple McPherson, nor Amelia Earhart. Other lapses are conspicuous. Ginger Rogers sings "We're in the Money" from "Gold Diggers of 1933," and Fred Astaire flits by as the judge of a jitterbug contest, but you'd never know from this film that Astaire and Rogers are part of the iconography of the Thirties. You'd never learn of the existence of Norman Thomas, Charles Evans Hughes, Henry Luce or Jesse Owens, and you'd have no direct knowledge of William Randolph Hearst, though he at least is adverted to in some clips from "Citizen Kane."

The choices are quixotic, but we can forgive Mora for that. He is, after all, a foreigner. Then too, no film could encompass everything and everybody of note in a decade as tumultuous as the 1930s. But why has Mora sought to do so little with the choices he has made? He adopts no organizing principle, save for a half-hearted pass at chronology. (The various inaugurations of Franklin D. Roosevelt turn up periodically in sequential order.) Mora juxtaposes shots of FDR and dance marathons, cattle drives and fireworks displays, Bogart as a Klansman ("Black Legion," circa 1937) and real footage of the KKK. He doesn't seem to be pulling the old Esquire magazine "Why-is-this-man-laughing?" trick, but then what is his game? What is Mora trying to tell us? Nothing, apparently. He lays the documents before us and lets us fend for ourselves.

It is perhaps unfair to require documentarians to adopt a point of view toward the facts they present. Indeed, the usual problem is exactly the reverse: documentary filmmakers typically stick so tightly to one point of view that they pass right by the realm of art into the realm of propaganda. "Brother, Can You Spare A Dime?" seems almost refreshing in its nonselectiveness, but the film is actually more empty-headed than open-minded, because Mora wants somehow to free his work from his own mind. He wants to absolve himself from the duty of an artist to make choices.

Perhaps Mora would argue that he is only doing what action painters do—let the materials work for themselves. But painters work with basic hues that have no "meaning" until they are contrasted with each other; Mora works with complex human events that exist in their own right and carry their own emotional charge. There is another important distinction. The action painters' methods are dictated by a fully realized theory, an esthetic ideology for which they are willing to take responsibility. Mora, on the other hand, takes no responsibility for this film, and in that sense, in the simplest and truest sense, "Brother, Can You Spare A Dime?" is a maddeningly irresponsible movie. ■

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MUSIC/ALAN LEWIS

Lost in the ozone again

COMMANDER CODY AND HIS LOST PLANET AIRMEN, Great American Music Hall, Sept. 17 and 18.

"Tales from the Ozone" (Warner Brothers BS 2883)

Commander Cody and His Lost Planet Airmen are a veritable encyclopedia of musical roots. They're also a great band to drink beer and get rowdy to. During their absence from the Bay Area over the past year, the local Budweiser distributor must have missed them as much as local music fans.

There are more talented bands than Commander Cody, and there are bands that put on more elaborate stage shows, but I can't imagine any that enjoy playing music as much as they do. Their enjoyment is spontaneous and contagious; it's a rare Cody performance where the audience doesn't make as much noise as the band.

For many months now, Commander Cody has been hanging out in Austin, Texas, contributing to the thriving country music scene there. They returned to the Bay Area recently to cut an album at the Record Plant in Sausalito and to revisit their old haunts, the Great American Music Hall and the Keystone Berkeley. I'm happy to report that they're just as uproariously entertaining as ever.

In two lengthy sets at the Music Hall, Commander Cody presented pretty much the same show they put on the last time I saw them there, two and a half years ago. Playing material from each of their albums, moving effortlessly through a variety of genres and styles, they had the capacity crowd hooting and hollering from the beginning.

Cody's show is vaguely reminiscent of those Alan

Freed rock 'n' roll movies of the Fifties, where an incongruous collection of big name acts, working in totally different and noncomplimentary styles, would take the stage of the Toledo Hilton's Plastic Palm Terrace for two numbers each and make believers out of the skeptical coat-and-tie audience.

The band's influences read like the program for the ultimate Freed spectacular: Carl Perkins, Elvis, Little Richard, Bill Haley, Buddy Holly, Hank Williams, Eddie Cochran and many more. Four of Cody's eight members sing lead at one time or another, each specializing in a certain style. They rotate around the stage like a beer-crazed volleyball team, taking the spotlight for a tune or two and then moving on.

Billy C. Farlow, who looks and sounds like a post-acid Buddy Holly, is the official punk singer. Lead guitarist Bill Kirchen gives suitably weepy renditions of maudlin country & western material, and rhythm guitarist John Tichy is best at cajun music. The ol' Commander himself, a.k.a. George Frayne, staggers away from his grand piano to take the mike for novelty numbers like "Hot Rod Lincoln" and "Smoke That Cigarette."

Although only Bobby Black, on pedal steel, and Andy Stein, on fiddle and sax, are really exceptional musicians, everyone in the band has a firm grasp of country and early rock idiom. At times, on record, their music can be a little too authentic—even on a good stereo, their second album, *Hot Licks, Cold Steel and Truckers' Favorites*, sounds as if it's coming out of a truckstop jukebox. But they don't have that problem in their live performances. They come on like your standard roadhouse band, flailing away, staying loose rather than tight, and never taking themselves too seriously.

PICK HIT

Oktoberfest USA, Alameda County Fairgrounds, Pleasanton, Oct. 3-5, \$4 admission.

Every year, just outside of Munich (on the other side of town from Dachau, as I recall), the good burghers celebrate autumn with one of the world's biggest beer bashes. Niagaras of beer are poured and consumed, sausages fly every which way, and a good time is generally had by all. For the past 11

The product of Commander Cody's recent work at the Record Plant, *Tales from the Ozone* (Warner Brothers BS 2883), is yet another chapter in their continuing history of rock 'n' roll, bringing in even more disparate influences than their previous albums. It opens with an authentic re-creation of Cab Calloway's "Minnie the Moocher," a classic heidy-heidy-ho shuffle, and closes with Andy Stein's "Gypsy Fiddle," which is exactly what the title says it is and works surprisingly well.

In between, there's a little bit of everything—rockabilly, swing, mainstream country, Tex-Mex, cajun music and rhythm and blues. There's a pretty country ballad, Kevin Blackie Farrell's "Connie," a jumping Carl Perkins-style boogie, "It's Gonna Be One of Those Nights," and, of course, the mandatory novelty tune, with the Commander lurching through a Creature Feature vocal on Lieber and Stoller's "The Shadow Knows."

Producer Hoyt Axton contributed two of the best songs on the album. "Lightnin' Bar Blues" sums up the band's socio-economic philosophy: "I don't need no diamond ring, don't need no Cadillac car, just wanna drink my Lone Star Beer down at the Lightnin' Bar." "Paid in Advance" is typical craziness from the man who gave us "When it All Comes Down, I Hope it Don't Land on You," juiced up by the Tower of Power horn section and a female chorus featuring Mimi Farina and "Nashville" star Ronee Blakely.

Axton was the ideal choice for producer—he's rowdy and offbeat in an urbane, civilized kind of way. By leaving the band's sound mostly intact, but adding a little subtlety and refinement, he's got Commander Cody sounding as good as they've ever sounded on record. ■

years the Bay Area has had its own Oktoberfest in the brown hills of Alameda County, and from all accounts it's a kick, albeit an expensive kick. For your \$4 admission fee you get the opportunity to drink all the Beck's beer you can afford (at about 80¢ for a 12-oz. stein) or all the Schlitz you can stand (at 62¢ a stein). And you can build up a thirst gnawing on weisswurst, bratwurst and special "polka" sausage from Saag's Sausages in Oakland.

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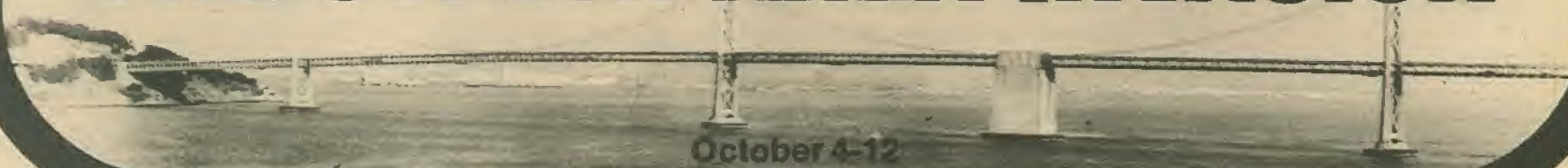
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Vivie (Ann Matthews) and Frank (Richard Kite) play *Let's Make a Deal* in "Mrs. Warren's Profession."

MRS. WARREN'S PROFESSION, George Bernard Shaw, The Actors' Ark Theater, The Showcase, 430 Mason, SF, Thurs.-Sun. in repertory with **MISALLIANCE**, through Oct 19. Thurs. and Sun. \$4.50-\$5.50. Fri. and Sat. \$5.50-\$6.50. Student rush, 15 minutes before curtain, \$1 off. Thurs., Fri. and Sat. 8:30 pm. Sun. 7:30 pm. Info. 421-5331.

There's something sweetly incompetent about the Actors' Ark's current version of G. B. Shaw's *Mrs. Warren's Profession*. With an effusion of ardent affection, director Martin Ponch tries to "improve" the play, and in the process, Shaw's witty truths are almost smothered in well-meant directorial dickering and gimmickry.

Not that *Mrs. Warren* couldn't stand some help. Written in 1893, Shaw's drama verbosely condemns the immorality of industrial capitalistic society, a society in which working-class women face, he says, "disease, premature death and domestic desertion or brutality." Shaw maintains that, realistically, one of the only sensible occupations available to poor women is prostitution. In that field, at least, they have some chance of gaining financial independence. The incredibly audacious play remained unproduced for eight years, and when it finally opened in New York the entire cast was arrested.

But while Shaw's rapier-like indignation remains a delight, *Mrs. Warren* remains one of his more static theatrical creations. The drama revolves around the confrontation between the earthy, successful madam, Mrs. Warren, and her strong-willed, intelligent daughter, Vivie, who is startled to discover that her fine education, expensive upbringing and "respectability" have been paid for by her mother's string of lush brothels. The reaction to this disclosure makes up *Mrs. Warren's* slender but serviceable plot. Basically, this is a play of ideas. The characters don't develop: they just expound.

In an effort to infuse Shaw's verbal display with some adrenaline and perspective, director Ponch uses what he terms "neo-Brechtian techniques." These seem to consist of the puerile little introductory scenes Ponch has written for *Mrs. Warren's* two acts in which an actor (John Napierala) impersonates Shaw. This lame persona awkwardly converses with one of the actors about "lengthy prefaces," women's liberation and writerly motivations. As a preparation for the play, he then proceeds to show slides that depict the working conditions of women at the turn of the century. Ponch has also reconstructed the drama slightly. For unknown reasons, in Ponch's version (not Shaw's), *Mrs. Warren* is treated as if it were a flashback beginning in London. Shaw's play begins in a cottage garden in Surrey.

In the role of Mrs. Warren's liberated but limited daughter Vivie, the very attractive young actress Ann Matthews has only one mood. She doesn't adequately exploit the vulnerable aspects of her character, which might show that Vivie's independence has a lonely and hollow core.

Larry Friedlander performs wonderfully as Crofts, though he exudes too much charm to be

believable as an aging playboy profiteer. The role of Vivie's suitor Frank is played with a constant sweaty verve by Richard Kite, while Tom Winston makes an overly narrow caricature of Frank's father. Michael Donn acts hesitantly but graciously as a family friend. In the title role, Joyce Lancaster gives a very disappointing performance. A veteran local actress, she's unable to convey either the innate vulgarity or vivid charisma of a Mrs. Warren. In addition Lancaster's attempts at a cockney accent are embarrassingly bad.

Mrs. Warren's Profession is appearing in repertory with *Misalliance*, a far livelier play in a production directed by Ugo Baldassari.—I.O.

SEVEN KEYS TO BALDPATE, George M. Cohan, Berk. Rep. Theatre, 2980 College, Berk., 845-4700, Tues.-Sat. 8 pm, Sun. 7 pm, \$5-\$3.50/student rush \$1 off, through Oct. 26.

America's growing bicentennial madness has heralded a revival of some American theater that might better remain buried. Berkeley Rep's season-long salute to Americana mixes the schlock with the masterpieces: George M. Cohan's "Seven Keys to Baldpate" followed by O'Neill's "The Iceman Cometh," then "Arsenic and Old Lace" followed by "Cat on a Hot Tin Roof." If theater art in America has foreign sources—an acting style imported from Russia, a political fervor inspired by Shaw and a playwriting skill learned from Ibsen—the schlock is home-grown, and George M. Cohan, impresario, playwright, composer, director and actor, peddled it until he became a one-man cartel on Broadway. Nothing's wrong with schlock—provided it's skillfully constructed and consistently entertaining. But Cohan's "Seven Keys to Baldpate" has aged poorly.

Cohan's then-revolutionary idea (he wrote the play in 1913) was to create a highly ironical mystery story that was more farce than spooks. On a bet with a friend that he can't write a full-length novel in 24 hours, William Magee, popular author of pulp-fiction, retires to a lonely out-of-season summer resort, assured by his friend that he possesses the only key. Predictably, he doesn't, and Magee witnesses a complex bribery plot suspiciously similar to his own trashy novels.

It works as farce. We know, as Magee does not, that there are seven keys, and the frenzy increases as each successive keyholder makes his stealthy entrance. The plot describes more convolutions than a Raymond Chandler novel, but it's all over by intermission: once the conspirators are assembled, little remains but to wait for the police—and Cohan's final theatrical coup, which turns the joke on the audience.

"Seven Keys to Baldpate" is an old vaudevillian's salute to theatricality, a celebration and frank acknowledgement of theatrical artifice. Which is fine, except that it shares vaudeville's weaknesses: when the running string of gags (many wildly funny) falters, there's no strong plot underpinning to keep it running. The characters self-consciously parody types from detective fiction, and director Douglas Johnson gives the show the full campy treatment it demands. He aims for extravagance, setting up a carnival of missed connections, sight-gags and melodramatic villains. It's theater come incredibly to life, vaudeville treated like reality, with a Marx Brothers finale handled surely and with a righteous sense of absurdity.

But the acting is unsure. Rick Casoria as the suavely inept writer-hero, who patterns himself after his literary heroes, does especially well, as do Michael Leibert and Robert Hirschfeld in the less demanding roles of a railroad magnate and the mayor. But the other actors seem incapable of embracing an alien style of theater. Even sporting a severe black wig, Anne Swift doesn't convince as a Mae West moll, and neither does Richard Johnson's misanthropic hermit.

Only Paul Laramore as Max, the mayor's slithery sidekick, makes the leap. His sudden insanity at the play's climax is maniacally lunatic and wonderfully controlled, the kind of inspired frenzy that's needed to mask the creaky foundations which Cohan has built on, and which the other actors might have done better to embrace.

It's probably better to start an American theater season this way than to plunge right into the heavies. "Seven Keys" aspires no higher than entertainment, and mostly it succeeds. Too bad the seams aren't tighter.—A.C.■

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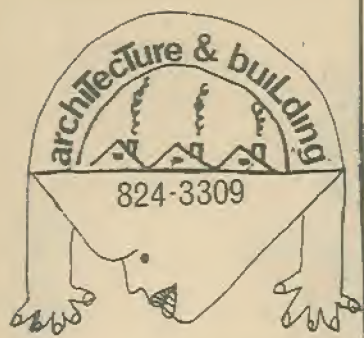


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THEATER/MOVIES

MINI REVIEWS

THEATER

The Bay Area Comedy Troupe
at La Salamandra, 2516 Telegraph
Ave., Berkeley, 841-9070. Alternate
Saturdays through October.

Stand-up comedy returns. These
are young performers learning their
trade, and different ones entertain
each week. The 11:00 show is given
over to the audience; those who think
they're funny are invited to try. —A.C.

Beach Blanket Babylon Goes
Bananas

Club Fugazi, 678 Green St., SF, Wed.
through Sun., 421-4222, through
end of year.

Everything from Annie Oakley
to Carmen Miranda, who wisecracks
"It's very easy to make a friend, very
hard to make a stranger." This high-
camp musical revue features three
men, three women and a poodle
band, and satirizes the California
scene from Jeanette MacDonald to
the Beach Boys. Star Nancy
Bleiweiss sings the theme from
"Love Story" under a six-foot
headpiece that looks like a fruit
bowl. The amazingly varied audience
is half the fun. —A.C.

Evolution of the Blues

On Broadway, 435 Broadway, SF,
Wed. through Sun.

Jon Hendricks' epic survey of
black music utilizes song, dance,
and rhymed couplets. Some find it
cloying, but it's been running a long
time. —A.C.

Ghosts

by Henrik Ibsen, SF Actor's En-
semble, 2940 16th St., SF, Thurs.-
Sun. through Oct. 11, 861-9015.

Though the play's themes main-
tain a contemporary viability,
Ibsen's drama of hereditary syphilis,
incest, parent obligation and euthan-
asia is pedantic and contrived.
Though the play creaks at its
dramatic seams, it serves as a
vehicle for a remarkable perform-
ance by Linda Hoy as Helen Alving.
—I.O.

The Good Woman of Setzuan
by Bertolt Brecht, The Berkeley
Stage Company, 1111 Addison,
Berkeley, Thurs.-Sun. through
Oct. 12, 548-4728.

Good Woman is full of unusual
(for Brecht) passages of lyric senti-
mentality that reveal the play-
wright's mordant but poignantly
emotional revision for capitalist
systems that make the world, as
says one of Good Woman's charac-
ters, "absolutely unlivable." A
muddled but intriguing produc-
tion; music composed by Paul
Dessau. —I.O.

Improvisation, Inc.

149 Powell, SF, Fri. and Sat., 8:30 pm.

Cindy Kamler, founder of the Com-
mittee and later of the Committee's
Experimental Wing, formed this
company several years ago along with
Hal Taylor. Unlike its parent groups,
Improvisation, Inc. remains nonpoli-
tical and totally committed to improvi-
sation. They take audience suggestions
and improvise several short skits, often
involving music and often abstract
(improvising around a color or an
image); then someone suggests a
broader theme and they explore that
for a full hour. —A.C.

Mrs. Warren's Profession

by G. B. Shaw, The Actor's Arc
Theater, The Showcase, 430 Mason,
SF, Thurs.-Sun. through Oct. 19,
421-5331.

Shaw's drama verbosely con-
demns the immorality of industrial
capitalist society, a society in
which working-class women face
"disease, premature death and
domestic desertion or brutality." With
an effusion of ardent affec-
tion, director Martin Ponch tries
to "improve" the play, and in
the process, Shaw's witty truths
are almost smothered in well-
meant directorial dithering and
gimmickry. —I.O.

The Pacific Ballet

44 Page, SF, Fri. and Sat. through
Oct. 11, 8:30 pm, \$3, 626-1351.

Dominated by the ballets of John
Pasqualetti, the Pacific Ballet's con-
certs can be exhilarating or horrible.
For example, after attending a dreary
opening night, I went to Pacific the
following Friday and saw Pasqualetti's
"Voice of the Whale" and "Pierrot
Lunaire," both of which I enjoyed
enormously. The next weekend,
however, I was inflicted with the
premiere of Pasqualetti's rock ballet
"Metamorphosis," a careless, ram-
bling piece full of hip-grinding tripe,
crudely combined with prosaically
used classical ballet steps. Despite
some attractive performances,
"Metamorphosis" goes nowhere
and takes an interminable time get-
ting there. If you have a gambling
spirit, try Pasqualetti—you never know.
The concerts have been mobbed, so
arrive at least half an hour early if you
want to get in. —I.O.

P. S. Your Cat Is Dead!

Montgomery Playhouse, 622 Broad-
way, SF, 788-8282.

James Kirkwood's comedy about

a young actor who loses his job, his
lover and his cat, and finds himself
involved with a disarming young
man from Brooklyn who repeatedly
burglarizes him. Robert Foxworth
stars; Milton Katselas, who presented
"Butterflies are Free" on Broadway,
directs. —A.C.

Seven Keys to Baldpate

Berkeley Repertory Theatre, Tues.-
Sat. at 8 pm and Sun. at 7 pm through
Oct. 26; 2980 College, Berkeley,
845-4700, \$5-\$3.50.

George M. Cohan's 1913 farce in
which a writer of pulp-mystery stories,
on a bet that he can't write a novel
in 24 hours, retreats to a mountain
resort where he witnesses a plot
strangely similar to his own trashy
stories. Director Douglas Johnson
gives it the full campy treatment,
and it mostly succeeds, but the
play creaks with age. Except for
Rick Casoria and Paul Laramore,
the acting is uninspired. —A.C.

Theater reviews written by Andrew
Cohn and Irene Oppenheim.

MOVIES

Brother, Can You Spare A Dime?

An attempt to reconstruct the
social fabric of America during the
Depression by weaving together, in a
rag-tag pattern, bits and pieces of
film, staged and documentary, from
the Thirties and early Forties. The
film is as random in the selection
of its materials as a family photo
album, but Philippe Mora, the young
Australian director, has turned up
some fascinating footage. (Various
theaters)

The Clowns

Fellini's bittersweet tribute to the
Joys of the world. The closing
scenes could wrench tears from a
clam. (Lumiere, SF) —M.S.

The Fortune

A desiccated little farce about at-
tempted murder on which the talents
of Jack Nicholson and a newcomer
named Stockard Channing have been
lavished to no avail. With Warren
Beatty. Directed by Mike Nichols.
(Castro, SF; Alameda 3, California,
Berkeley)

The General

One of Keaton's best and a great of
the silent era. The scene with the
cannon on the railroad curve is one
of cinema's high points of action-
slapstick. A beautifully clean print
accompanied by Bob Vaughn on the
mighty Wurliitzer organ. (Ave-
nue Photoplay, SF, Oct. 10) —M.S.

Joan of Arc

Actually, everything you've always
wanted to know about Joan of Arc,
with three films, "Joan of Arc,"
"Trial of Joan of Arc" and Dreyer's
exquisite "Passion of Joan of Arc."
Go ye, and be uplifted. (Diablo
Valley College, Pleasant Hill,
Oct. 7-10) —M.S.

Last Year at Marienbad

The definitive piece of slow cinema
that asks the musical question—what
happened? Either he did meet her
last year, or perhaps they both met
someone else, or maybe they met
somewhere else ... (Savoy Tivoli,
SF, Oct. 8) —M.S.

Le Chat

Simone Signoret and Jean Gabin
star as an old married couple with
nothing to say to each other, and
not much to say to us either. (Act
One, Berkeley)

Love and Death

Woody Allen's philosophical specu-
lation ("If everybody went to the
same restaurant on the same night
and ordered blintzes, there'd be
chaos") proves indisputably that
he is the most important moral
leader to come out of New York
since Rabbi Baruch Korff. With
Diane Keaton. (Regency II, SF;
Berkeley Cinema, Berkeley.)

Nashville

Robert Altman's poetic contempla-
tion of ordinary American life is the
first movie in a long time to acknow-
ledge that the ugliest features of the
American character are also its great-
est strengths. "Nashville" is at once
unsentimental and affectionate, sym-
pathetic and cruel, funny and terri-
fying, and may be the only bicenten-
nial epic to see America whole. The
huge, wondrous cast includes Ron-
ee Blakely, Lily Tomlin, Henry Gibson
and Barbara Harris. (Northpoint, SF;
Parkway 1, Oakland)

The Return of the Pink Panther

Perfectly timed gags strung on the
barest thread of a plot. It has some-
thing, though not much, to do with
the theft of the world's largest dia-
mond. Peter Sellers returns in tri-
umph as the redoubtable Inspector
Clouseau. (Alhambra 1, SF).

Singin' in the Rain

Gene Kelly, Donald O'Connor
and Debbie Reynolds sang and
danced it; Betty Comden and

Adolph Green wrote it; Kelly and
Stanley Donen directed and chor-
eographed the musical numbers
by Nacio Herb Brown and Arthur
Freed. Not surprisingly, it's just
about a perfect movie. (Coronet
Theatre, Geary/Arguello, SF)

Touch of Evil

Orson Welles at his sardonic best in
this curious tale of bordertown
intrigue. Charlton Heston is wildly
miscast as an honest lawyer and
foil to the fantastically fat, seamy
Welles. Watch Welles ooze out of
his police car when he first appears.
Oh, and Marlene Dietrich plays an
aging madam. What more could
one ask for? (Lumiere, SF) —M.S.

BEST TV MOVIES

Anchors Aweigh (1945)

Saturday, Oct. 4, 12:30 pm, Channel 7.
A wholesome M-G-M musical, di-
rected by George Sidney. The title
tells just about everything one needs
to know about the plot, but the pic-
ture is worth noting for two reasons:
this is the one in which Gene Kelly
danced with a cartoon mouse; it is
also the first film in which Kelly
and Frank Sinatra appeared together
in sailor suits. If the movie is sensibly
edited for television, the audience
will not be subjected to the se-
quences involving Kathryn Grayson
and Jose Iturbi.

Moby Dick (1956)

Saturday, Oct. 4, 7 pm, Channel 2.
John Huston's valiant, honorable,
unsuccessful attempt to bring the
Melville classic to the screen. Orson
Welles plays Father Mapple. Richard
Basehart plays Ishmael. Gregory
Peck plays Captain Ahab, sort of.
The screenplay is by Ray Bradbury.

The Mark of Zorro (1940)

Sunday, Oct. 5, Noon, Channel 44.
Reuben Mamoulian directed Tyrone
Power in this stylish remake of Dou-
glas Fairbanks' silent swashbuckler
(1920). Mamoulian was an important
innovator in the early use of sound
film ("Applause," 1929), and he
was among the first to experiment
with color ("Becky Sharp," 1935),
but his innovations were quickly
absorbed by the film industry,
and Mamoulian spent most of his
career sprucing up entertainments
like this one. (Trivia freaks might
want to note that the character of
Zorro first appeared in a 1919
comic strip by Johnston McCulley.)

Sex and the Single Girl (1964)

Monday, Oct. 6, 1 pm, Channel 2.
This improbably amusing sex romp,
suggested by the Helen Gurley Brown
best-seller, owes much of its appeal
to a first rate cast — Tony Curtis,
Natalie Wood, Henry Fonda, Lauren
Bacall, Mel Ferrer — but the real
source of its charm is the blatan-
cy of the script by Joseph Heller (of
"Catch-22" fame). Heller breathes
life into the conventions of Holly-
wood sex comedy by putting those
conventions up front and making
them a joke: "Will she or won't
she?" becomes an explicit question,
asked by Tony Curtis of Natalie
Wood, and when one of Heller's
characters decides to chase after
another, it literally ends up in a
chase — at top speed on the LA
freeways. Richard Quine directed.

Judgment at Nuremberg (1959)

Monday, Oct. 6, 8 pm, Channel 2.
Spencer Tracy, Maximilian Schell,
Burt Lancaster, Marlene Dietrich,
Richard Widmark, Montgomery
Clift and (God help us) Judy Gar-
land appear in Stanley Kramer's
unambiguous, self-righteous but
undeniably effective melodrama
about the Nuremberg trials. Gavin
Lambert, the English critic and
screenwriter, once described the
film as "an All-Star Concentration
Camp Drama, with Special Guest
Victim Appearances."

The Execution of Private Slovic
(1974)

Wednesday, Oct. 8, 8:30 pm, Channel 4.
A good film, made for television, about
the only American soldier executed for
desertion during World War II. Adapted
by William Bradford Huie from his own
book.

Pat Garrett and Billy the Kid
(1973)

Thursday, Oct. 9, 9 pm, Channel 5.
During his reign at M-G-M, Jim
Aubrey, the former CBS president
who gave "Beverly Hillsbillies" to the
world, ordered severe cuts in a number
of movies, including Elaine May's
"A New Leaf" and this Western by
Sam Peckinpah. Even in this short-
ened, butchered version of one of
the great western myths — how
Sheriff Pat Garrett (James Coburn)
hunted down and shot Billy the Kid
(Kris Kristofferson), Peckinpah's
quirky, violent personality manages
to impose itself, which means this
isn't a picture for the faint-hearted.
The large cast includes Jason Robards,
Barry Sullivan, Elisha Cook Jr., Slim
Pickens, Chill Wills, Richard Jaeckel,
Katy Jurado and Bob Dylan as a
character named Alias.

The Chapman Report (1962)

Friday, Oct. 10, 8 pm, Channel 2.
Worth seeing for the performances of
its beautiful women stars — Claire
Bloom, Glynis Johns and especially
Jane Fonda. Efram Zimbalist Jr.
appears in his pre-FBI days. Other-
wise, this George Cukor-directed
comedy (from the Irving Wallace
novel about sex researchers) puts
the auteur theory to the test. ■

Movie reviews written by Larry Peitzman
and Merrill Shindler.

EVENTS

OCTOBER 2 THRU 12

BY NANCY DUNN

MUSIC-DANCE

"Downtown Traverse," Oct. 2, Tumbleweed Dance company spends the day dancing along the SF commuter paths, from the East Bay Terminal at 8:30 am to Union Square at noon to the Hallidie Plaza BART station at 4:30 pm; free anywhere along the route.

Kenny Rankin, Oct. 2, 8 pm, College of Marin Gym, Kentfield, 454-0877, \$3.50; Oct. 4, 8 pm, Berkeley Community Theatre, Allston/Grove, Berk., TELETIX, \$7-\$5.

Contra Costa Symphony season opener, Richard Wagner's American Centennial March, Bernstein's West Side Story, and Dvorak's Symphony No. 5, Oct. 3, 8 pm, First Unitarian Church, 1 Lawson Rd., Kensington; Oct. 3, 8 pm, Contra Costa College, 2600 Mission Bell Dr., San Pablo, 233-1466, call for ticket info.

Bullfish and the Crab, local folk-singers with comedy team Terry, Marty and Lorenzo, Oct. 3, 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$3.

Nancy Wilson, Oct. 3, 8 pm, Paramount Theater, 2025 Broadway, Oakl., 465-6400, \$7.50-\$5.50.

Jerry Jeff Walker, Roger McGuinn and Tracy Nelson, Oct. 3, 8 pm, Berkeley Community Theatre, Allston/Grove, Berk., TELETIX, \$6.50-\$4.50.

Winterland: Kingfish, Sons of Champlin and Keith and Donna, Oct. 3, 8 pm; New Riders of the Purple Sage, Sons of Champlin and Keith and Donna, Oct. 4, 8 pm; Post/Steiner, SF, TELETIX, \$6/\$5 advance.

The Lamplighters present Johann Strauss's "Die Fledermaus," Fri.-Sat., 8:30 pm through Oct. 19, plus matinee Oct. 5, 2:30 pm; Presentation Theater, Turk/Masonic, SF, 752-7755, \$5.50-\$4.50/\$3-\$2.25 srs., students.

SF Symphony Community Concerts, free concerts by the Fall Orchestra, led by Niklaus Wyss: Oct. 3, 8 pm, Thea Musgrave's Night Music for Chamber Orchestra, plus works by Rossini and Schubert; Marina Jr. High, Fillmore/Chestnut, SF; another on Oct. 10, 8 pm, George Washington High, 32nd Ave./Geary, SF, 861-6240, free.

1750 Arch Street: Berkeley Promenade Woodwind Quintet, Oct. 3; all C.P.E. Bach program, Oct. 4, with Joan Benso on piano and clavichord; pianist Emilio Osta, Oct. 10, with a Tribute to Manuel De Falla on the eve of his centennial; SF String Quartet, Oct. 11; all 8:30 pm, 1750 Arch, Berk., 841-0232 or dial TELETIX, \$3/\$2.50 srs., students.

Old First Church: pianist Emilio Osta, Oct. 3, 10 pm, all-Spanish program, \$1.50; pianist Joan Squire, Oct. 5, 4:30 pm, benefit concert for the Old First Center for the Arts, celebrating its fifth anniversary, \$2.50; SF Dance Theater, Oct. 10, 10 pm, \$1.50; all at Van Ness/Sacramento, SF, 776-5552.

Pacific Ballet's Studio 44 fall season closing, final performances Oct. 3-4 and 10-11, 8:30 pm; 44 Page, SF, 626-1351, \$3 at the door.

Charles Griffith, classical guitar and lute, Oct. 5, 3 pm, the Guitar Shop, 1375 9th Ave., SF, 564-6781, \$2.

Boz Scaggs and Shawn Phillips, Oct. 5, 2 pm, Greek Theater, UC Berkeley campus, 642-2561 or dial TELETIX, \$6/\$5 advance, \$1 off for students.

City of Gold Brass Ensemble, Oct. 5, 8 pm, Knuth Hall in the Creative Arts Bldg., SF State, 1900 Holloway/19th Ave., SF, 469-1677, \$2/\$1 students.

Merle Saunders - Martin Fierro Quintet, Oct. 5, 4:30 pm, Bach

Dancing and Dynamite Society, at the Pete Douglas Beach House, on the beach off Hwy. 1 in Half Moon Bay, 726-4143, \$3-\$2.50.

Oakland Symphony season opener, Oct. 7-9, 8:30 pm, with Beethoven's Symphony No. 7, plus works by Chadwick, Paine and MacDowell; Paramount Theater, 2025 Broadway, Oakl., 465-6400, \$7.25-\$3.25.

Tumbleweed Dance Company, Oct. 7, 9:30 and 11 pm, Minnie's Can-Do Club, 1725 Haight, SF, \$1 at the door.

Esther Phillips and Stanley Turrentine, Oct. 10, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$7.50-\$5.50.

Alvin Ailey City Center Dance Theater, Oct. 7-10 at 8 pm and Oct. 11 at 2 and 8 pm, Zellerbach Aud., UC Berkeley, 642-2561; \$6.50-\$4/\$1 off for students. □

MOVIES

Ascent of Man series: "The Grain in the Stone," Oct. 4-5 and 11-12, 11 am, 1 and 3 pm, Lawrence Hall of Science, UC Berkeley, 642-5132, \$1/75¢ srs./50¢ children.

Avenue Photoplay: "Saga of Gosta Benling" and Sherlock Holmes in "The Secret Weapon," Oct. 3; Buster Keaton in "The General" and "State Fair," Oct. 10, films begin 8:30 pm, mighty Wurlitzer organ concert, 8 pm; 2650 San Bruno, SF, 486-2636, \$2.

Black Musical Film Festival: "The Green Pastures," Oct. 4, 2 and 4 pm; Oct. 6-7 at 7:30 and 9:45 pm, the first full-length musical featuring an all Black cast; On Broadway Theatre, 435 Broadway, SF, 391-4815, \$3 at the door.

Bocci Cinema: "Last Year at Marienbad," Oct. 8, 8 and 10 pm, Savoy Tivoli, 1438 Grant, SF, 362-7023; \$1 for one month's membership, then \$1 each show.

Canyon Cinematheque: Andy Warhol's "The Chelsea Girls," Oct. 3, with Ondine in person, special admission, \$3; Richard Myers presents his film "Akran," Oct. 9, \$1.75; SF Art Institute, 800 Chestnut, SF, 332-1514, usually \$1.75.

Cento Cedar: Claude Jutra's "Kamouraska," with Genevieve Bujold, through Oct. 22, 38 Cedar Ln./Larkin, SF, 776-8300, \$3/\$2 srs., children.

Cole Hall Cinema: "Making a Revolution," Oct. 6, noon, part of Alistair Cooke's US history series; Cole Hall, UCSF, 500 Parnassus, SF, 666-2019, free.

Diablo Valley College: "The Vikings," Oct. 2, 3:50 pm, and again Oct. 3, 1 and 7 pm with "Ivanhoe"; Bresson's "Trial of Joan of Arc," "La Jette" and "Camus," Oct. 6, 1 and 7 pm; "To Sir with Love," Oct. 6, 3 and 9 pm; "Trial of Joan of Arc," Oct. 7, 3:30 pm; Dreyer's "Passion of Joan of Arc," Oct. 8, 3 pm; "Joan of Arc," (1948), Oct. 9, 3 pm; "Trial of Joan of Arc," "The Passion of Joan of Arc" and "Joan of Arc," Oct. 10, 1 and 7 pm; in the New Library, Diablo Valley College, Pleasant Hill, 687-4445, free.

Gateway: "Gentlemen Prefer Blondes" and "All about Eve," through Oct. 7; "Blood and Sand" and "Viva Zapata," Oct. 8-14; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card (\$2, good for one year).

Intersection: the Beatles in "Hard Day's Night," Oct. 5, along with Bessie Smith in "The Saint Louis Blues" and three with Betty Boop at 7 and 9:20 pm, plus a live show at 9 pm with Freaky Ralph as Mr. Elton-Lennon, \$1.25;

animation marathon, Oct. 12, including Fleischer's "Popeye Meets Ali Baba," plus Disney and Warner Brothers stars, at 7 and 9 pm, \$1; 756 Union, SF, 397-6061.

La Pena: "The Double Day" and "Tupamaros," Oct. 8, 8:30 pm, 3105 Shattuck/Prince, Berk., 849-2568, \$1.50.

Laughing Man Institute: "Joseph Campbell—Stairway to the Mayan Gods" and "Bushmen of the Kalahari," Oct. 3-6; "Dr. Leakey and the Dawn of Man" and "Huston Smith—Requiem for a Faith," Oct. 10-13, both programs at 7 and 10 pm; 1443 Polk, SF, 673-0289, \$1 donation.

Lumiere: Fellini's "Juliet of the Spirits" and "The Clowns," through Oct. 4; "The Conversation" and Welles's "Touch of Evil," Oct. 5-7; Fellini's "Vitelloni" and "Amarcord," Oct. 8-11;



Exiled Chilean singers Patricio Castillo, Isabel Parra (above) and Angel Parra, in concert; see Oct. 9 events on page 16.

"Steppenwolf" and "Siddhartha," Oct. 12-14; California/Polk, SF, 885-3200, \$3/\$1.50 until 5 pm on Wed. and Sat.

Midnight Movies: "France, Inc.," Oct. 4, X-rated sci-fi with music by Clifton Chenier; 10 reefer films, Oct. 11, including Robert Mitchell's "The Further Adventures of Uncle Sam"; midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

Pacific Film Archive: two by Godard, Oct. 2, "Weekend" at 7 and 10:30 pm and "La Chinoise" at 8:45 pm; "One Fine Day," Oct. 3, 7:30 and 9:30 pm; "Peter Sichel's Complete Guide to Wine," Oct. 4 at 2:30 and 4:30 pm and Oct. 5 at 2:30 pm; two by Bergman, Oct. 4, "Winter Light" at 7 and 10 pm and "The Devil's Wanton" at 8:30 and 11:30 pm; two by Elia Kazan, Oct. 5, "East of Eden" at 4:30 and 8:30 pm and "Baby Doll" at 6:30 and 10:30 pm; "Himiko," Oct. 6, 7:30 pm; Richard Myers's "Deathstyles," Oct. 6, 9:30 pm; the first in the D. W. Griffith film series, Oct. 7-Dec. 4, sixteen films by subscription only, \$20/\$15 members and students; Jean-Marie Straub presents "Moses and Aaron," Oct. 8, 7:30 pm, in Wheeler Aud., \$2; "Saga of the Great Buddha," Oct. 8, 7:30 pm; "Tales of the Genji," Oct. 8, 9:45 pm; Godard's "Le Gai Savoir," Oct. 9, 9:30 pm; Richard Myers presents his films "37-73" and "First Time Here," Oct. 10, 7:30 pm, \$2; "Tales of the Genji," Oct. 10, 9:30 pm; "Eadweard Muybridge, Zoopraxographer" and "Birth of the Cinema," Oct. 11 at 2:30 and 4:30 pm and Oct. 12 at 2:30 pm; Bergman's "The Silence," Oct. 11, 7:30 and 9:30 pm; two by Elia Kazan, Oct. 12, "A Face in the Crowd" at 4:30 and 8:40 pm and "Wild River" at 6:45 and 10:50 pm; all at the University Art Museum unless otherwise noted, 2625 Durant, Berk., 642-1124; first film is \$1.50/\$1 UC students and PFA members, 50¢ each additional film.

SF Libraries: "Golden Age of Comedy," Oct. 7, noon, Lurie

Rm., Main Library; Chaplin in "Tillie's Punctured Romance," Oct. 7, 2 and 7 pm, Excelsior Branch; James Broughton's "The Bed" and "The Pleasure Garden," plus "Men's Lives," Oct. 8, 7:30 pm, Western Addition Branch; "Yo Soy Chicano," Oct. 8, 7:30 pm, Ortega Branch; Lon Chaney in "The Phantom of the Opera," Oct. 8, 7:30 pm, Bernal Branch; D. W. Griffith's "Intolerance," Oct. 9, 6:30 pm, Lurie Rm., Main Library; "Iran," "Gypsies," "The Sitar" and "So This Is London," Oct. 9, 1:30 pm, Excelsior Branch; all free.

SF Jewish Community Center: Satyajit Ray's Apu Trilogy, "Pather Panchali," Oct. 2; "Aparajito," Oct. 9; "The World of Apu," Oct. 16; 3200 California/Presidio.

Business," Oct. 5, 2 pm; Richard Myers presents his film "37-73," Oct. 7, 7:30 pm; Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 members, srs., under 16 years; on Sun., \$1/75¢.

SF State: "Strangeness Minus Three" and "Buckminster Fuller," Oct. 2, 12:30 pm; "World of the Future" and "The Challenge of the Student Generation," with commentary by Alvin Toffler, Oct. 8, noon; both in the Large Conference Room, new Union Bldg., free. Cinematheque: Godard's "Vivre Sa Vie," Oct. 6, 7:30 pm, McKenna Theatre, Creative Arts Bldg., \$1.50/\$1 students, 469-1629; all on the campus, 1900 Holloway/19th Ave., SF.

Surf: "Amarcord" and "Nights of Cabiria," through Oct. 4; Chaplin's "The Great Dictator" and "The Gold Rush," Oct. 5-6; "The Earrings of Madame De..." and "Les Liaisons Dangereuses," Oct. 7-8; "Kes" and Truffaut's "The Wild Child," Oct. 9-11; "The Mad Adventures of Rabbi Jacob" and "The Tall Blond Man with One Black Shoe," Oct. 12-13; Irving/46th Ave., SF, 664-6300, \$2.50.

Times: "Five Easy Pieces" and "They Shoot Horses, Don't They," Oct. 2-4; "Straw Dogs" and "Pat Garrett and Billy the Kid," Oct. 5; Warhol's "Trash" and "Fortune and Men's Eyes," Oct. 6-8; "California Split" and "Thieves Like Us," Oct. 9-11; "Seven Faces of Dr. Lao," Oct. 12; 1249 Stockton/Broadway, SF, 367-3770.

Women Emerging, feminist film/discussion series: "The Girls," directed by Mai Zetterling, with discussion about developing consciousness; 155 Dwinelle Hall, UC Berkeley campus, 642-4786, \$2/\$1.50 students. □

THEATER

ACT: Thornton Wilder's "The Matchmaker," previews (\$7.50-\$5) on Oct. 2 and 6 at 8:30 pm and Oct. 4 at 2 and 6 pm, then Oct. 7-9 and 11 at 8:30 pm; Edward Albee's "Tiny Alice," Oct. 3-4 and 10 at 8:30 pm and Oct. 11 at 2:30 pm; Geary Theatre, 450 Geary, SF, 673-6440, \$9.50-\$6/\$3.50 senior matinee (after noon the day of the matinee) and student rush (30 minutes before curtain).

"Blues for Mr. Charlie," by James Baldwin, presented by Oakland Ensemble Theatre, Oct. 3-Nov. 2, Thurs. at 8 pm, Fri.-Sat. at 8:30 pm and Sun. at 5 pm; 660 13th St., Oakl., 832-8030, \$4.50-\$3.50/\$3.50-\$2.50 student rush.

"Bullshot Crummond," presented by Low Moan Spectacular, Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10 pm and Sun. at 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

"Chismo," a one man show with David Schein, Oct. 3-5, 9 pm, 2019 Blake, Berk.; \$2 at the door.

"Death of a Salesman," presented by College of Marin Dept. of Theater Arts, Oct. 3-5, 8-12, 8 pm; Fine Arts Theatre, on the campus in Kentfield, 454-0877, \$3.50/\$2.50 students.

"Ghosts," by Henrik Ibsen, presented by SF Actors Ensemble, Thurs.-Sat. at 8:30 pm, through Oct. 11; 2940 16th St. near Mission, SF, 861-9015, \$3-\$2.

"The Good Woman of Setzuan," by Bertolt Brecht, presented by Berkeley Stage Company, Oct. 3-5 and 10-12, 8 pm, at Way Station 99, 1111 Addison, Berk., 548-4728, \$3-\$2.

"The Killer," by Eugene Ionesco, Oct. 3-4, 8 pm, Arena Theater, SF State Creative Arts Bldg., on the campus, 1900 Holloway/

19th Ave., SF, 585-7174, \$2/\$1 students.

Lilitheatre, women's theater collective performing original works, Oct. 3-4, 8:30 pm; Cat's Paw Palace, Dwight/8th St., Berk., \$2 at the door, childcare provided.

"Seven Keys to Baldpate," George M. Cohan's melodramatic farce, presented by Berkeley Repertory Theatre, Tues.-Sat. at 8 pm and Sun. at 7 pm through Oct. 26; 2980 College, Berk., 845-4700, \$5-\$3.50.

"She Loves Me," a musical romance presented by the Masquers, Fri.-Sat. at 8:30 pm through Oct. 11, the Masquers Playhouse, 105 Park Place, Pt. Richmond, 233-4295, \$3.

"Two by Shaw," Actors' Ark Theatre presents two G. B. Shaw works in repertory: "Mrs. Warren's Profession," Oct. 3, 11 and 12; "Misalliance," Oct. 4-5 and 9-10, Thurs.-Sat. at 8:30 pm and Sun. at 7:30 pm; Showcase Theatre, 430 Mason/Geary, SF, 421-5331, \$6.50-\$4.50/\$1 off srs., student rush, groups.

Steve Brooks' Show Time, one man comedy revue, Wed.-Sat. at 8:30 pm, through Oct. 18; Intersection, 756 Union, SF, 397-6061, \$1.75 at the door. □

GAY

Bay Area Gay Liberation meets, Oct. 2, 7 pm, S.I.R. Center, 83 6th St., SF, 431-1522.

Gay Pride Day, Oct. 3, full day of activities: films, including "Sandy and Madeline's Children" and "Some of Your Best Friends," workshops on drag, politics, feminism and gay liberation, and more, in the Student Union; dance, 9 pm,

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with Sweet Chariot, in the Student Union Ballroom. All on the San Jose State campus, 297-7045, childcare and overnight housing provided.

Harvey Milk for Supervisor fund-raising dinner, Oct. 6, 8 pm, the Island, 16th St./Sanchez, SF, 864-1390, \$5 for a complete chicken dinner.

Candidates night, Oct. 8, 7:30 pm, the first of two, this time supervisor aspirants, S.I.R. Center, 83 6th St./Mission, SF, 781-1570.

Metropolitan Community Church pastor John Barbone will be ordained at services, Oct. 12, 1 pm, at the Mission United Presbyterian Church, 23rd St./Capp, SF, 285-0392 for more info.

Extraordinary People part 4, Oct. 10, 6:30 pm, Chet Roaman of City magazine and John Preston of the Advocate join host Roger Austen in a discussion of gay journalism in the Bay Area, on KQED Open Studio, Channel 9, 864-2000.

Society for Individual Rights membership meetings every Wed., 8 pm; also job counseling, Tues.-Fri., 10 am - 1 pm; 83 6th St./Mission, SF, 781-1570.

"Andy's Donuts" — Center of the Universe, photographs by David Greene, through Nov. 15 at (where else?) Andy's Donuts, 460 Castro, SF.

American Indian Gays (women and men) are forming an organization, to get involved call 431-2553.

Pacific Center: daily raps, from a married men's support group to a gay couples program and a gay youth rap; plus referrals and peer counseling. Call 841-6442 for a complete schedule.

Daughters of Bilitis, regular drop-in raps every Mon., 6-9 pm, 1005 Market, Rm. 402, SF, 861-8689.

SF Gay Rap, every Tues., 8 pm, 121 Leavenworth, SF, 922-5247.

Open Lesbian Rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

Fruit Punch, gay men's radio, every Wed., 10 pm, KPFA (94.1 FM), 848-6767.

Lesbian Rap, every Thurs., 8 pm, South County Women's Center, 25036 Hillary St., Hayward, 537-2112.

Gay Men's Rap, every Fri., 7 pm, First Baptist Church, Dana/Haste, Berk., 654-1578.

Lavender U., low-cost classes by and for gay men and women, new catalog comes out on Oct. 15. Call 771-1450 for a free copy, or send \$2 to Lavender U., 121 Leavenworth, SF, 94102 for a year's subscription (six issues).□

CLUBS SAN FRANCISCO

Boarding House: John Stewart and the Devil in Dan Hicks, through Oct. 5; Bobby "Blue" Bland, Oct. 7-12; 960 Bush, 441-4333.

Cat's Cradle: Luther Tucker, Oct. 3; Grit's, Oct. 4; Lee Hestor and friends jazz jam, Oct. 6; tequila night, Oct. 7, with live music; "Roll Over Alice," Oct. 8-9; Billy Roberts and Grits, Oct. 10; blues-rock jam every Sun.; 1840 Haight/Stanyan, 387-6948.

Camelot: Mike Brown Country Jam, Oct. 3-4; Buckingham Mountain School, Oct. 10-11; 3231 Fillmore, 567-4004.

Cesar's Club: Cesar's Band, Luis Gasca and Pablo Francisco, Thurs.-Sun.; mambo contest every Thurs.; 576 Green, 781-9300.

Garden of Earthly Delights: Circus Pimps, Oct. 7; Askewesque, Oct. 8; Alexis, Oct. 10-11; 199 Mississippi/Mariposa, 861-9831.

Great American Music Hall: Ray Charles, Oct. 3-4; Jack DeJohnette, Oct. 10-11; 859 O'Farrell, 885-0750.

Keystone Korner: Horace Silver Quintet, through Oct. 5; Ron Cater's New Quartet, Oct. 7-12, featuring Buster Williams; 750 Vallejo, 781-0697.

Mooney's Irish Pub: Steamin' Freeman, Oct. 3-4; Mona Little, Oct. 5; Andrew and Hovey,

Oct. 7; Good Morning, Oct. 8; Charlie Hickox and the Heroes, Oct. 9; 1525 Grant, 982-4330.

Paul's Saloon: bluegrass jam, every Tues.; High Country, Wed., Fri. and Sun.; Good Ole Persons, Thurs. and Sat.; 3251 Scott/Lombard, 922-2456.

United State Cafe: Gabriel Gladstar, Oct. 2 and 9; Jumpin' Jupiter, Oct. 3 and 11; Koan, Oct. 4; open mike, Oct. 6; Laura Allen, Oct. 7; Happy Valley, Oct. 8; Honey Creek, Oct. 10; 1538 Haight, 864-9559.

EAST BAY

Bacchanal: slide lecture on women in China, Oct. 8; Ms. Clawdy, Oct. 12; 1369 Solano, Berk., 527-1314.

Bishop's: women's night, Oct. 3, with Nancy Vogt; Lois Ann Thomas, Oct. 4; men's center program, Oct. 5, with a potluck dinner and music by Jim Donovan; gay night, Oct. 7, with Blackberri; Shady Ladies Blues Band, Oct. 9; women's night, Oct. 10, with Gwen Avery and Rosalind; US-China People's Friendship program, Oct. 11; opening of exhibit of Jane Guarnieri's paintings, Oct. 12, 1-5 pm (women only) with poetry by Jane Gelfand and Lazarus; community potluck, Oct. 12, 5-7:30 pm, with Lois Ann Thomas, then Sandy Darlington at 9 pm; 1437 Harrison, Oakl., 444-9805.

Cafe Valerian: the Wild Turkeys, with Blacky and Tony Cortes, Oct. 4; 4218 Piedmont, Oakl., 654-6321.

Longbranch: Delta Wires and Grayson Street, Oct. 2 and 9; Earthquake and the Rubinoos, Oct. 4; Eddie Money and Backroad, Oct. 6; Little Roger plus Delicia and the Depressions, Oct. 8; Yesterday and Today with Neil Schon, plus Backroad, Oct. 10; Yesterday and Today with Neil-Schon, plus Eddie Money, Oct. 11; 2504 San Pablo, Berk., 848-9696.

Rainbow Sign: the Pyramids, Oct. 3; Aminata Moseka (Abbey Lincoln), Oct. 4; SF Inspirational Choir, Oct. 5; poetry, Oct. 7, with Leona Welch and George Barlow; blues night, Oct. 10, with Cool Papa; book party and workshop, Oct. 11, 12:30-4:30 pm with Maya Angelou, then performance at 9 pm; 2640 Grove/Derby, Berk., 548-6580.

Starry Plough Irish Pub: Grainéog Ceili Band, Oct. 3; David Garthwaite and the Bay City Crackers, Oct. 4; BeBe K'Roche, Oct. 5; Oakum, Oct. 8; 3101 Shattuck/Prince, Berk., 848-9560.

West Dakota: Salsa de Berkeley, Oct. 2; Azteca and Phoxx, Oct. 3-4; Steve Seskin Band and Scott Beach, Oct. 5; Douglas and Coinman, Oct. 6, with Dolomite; Brightwood Fire, Oct. 7; Clover, Oct. 9; the Exchange, Oct. 11; 1505 San Pablo, Berk., 527-3403.

NORTH-SOUTH

The Bodega: Crackin', Oct. 2; Gary Smith Band, Oct. 3-4; Jackson Street, Oct. 7, 10-11; Tracy Nelson, Oct. 9; 30 S. Central, Campbell, (408) 374-4000.

Groucho's: Gropus Cackus, through Oct. 4; Baby Fat, Oct. 7-11; 1875 S. Norfolk, San Mateo, 341-2661.

Sleeping Lady: Dana Cooper plus Mahesh and Parvathi, Oct. 2; G. S. Sachdev and Zakir Hussein, Oct. 3; Laura Allen and Susan Karp, Oct. 4; An Exchange, Oct. 5; Mel Ellison Quartet, Oct. 6, plus poetry; Billy Astroditte and Jeff Shafe, Oct. 7; Bill Vitt Group, Oct. 9; Maltese Turkeys and the New Taboo Revue, Oct. 10; Marla Hunt and friends, Oct. 11; Estrella, Oct. 12; hoot every Wed.; 58 Bolinas Rd., Fairfax, 456-2044.

Sophies: Burroughs-Larson Band, Oct. 2; Elvis Duck, Oct. 3-4; Rim, Oct. 10-11; 260 California Ave., Palo Alto, 324-1402.

Sweetwater: Jules Bassard, Wed.-Thurs.; Gay Brewer and Jump Street, Fri.-Sat.; Togetherness Jazz Band, Sun.; 153 Throckmorton, Mill Valley, 884-2820.■

Bob Patterson-cont'd from page 15

Attorney Beechinor also questioned Patterson. He proceeded with questions which would get at city editor Gale Cook's characterization of Patterson as "a good writer and experienced journalist." Among the most crucial questions was one dealing with Patterson's quoting a police department homicide inspector about an investigation of Mrs. Huen's death from "a possible drug overdose." Patterson admitted the quote in question was not exactly what the homicide inspector said, but only "the gist" of it. So, Beechinor asked him whether it was his common practice "to use quotation marks although the matter contained within the quotation marks does not represent the precise wording of the person quoted." And Patterson replied: "It is a common practice for all newspapermen to do that."

Patterson also testified that when he called some source like a police department he did not bother to ask the name of the officer who gave him information for use in his newspaper story. "I don't think any other reporter" asks the name, either, Patterson testified.

(Maybe not on the Examiner, but if you do that on the New York Times, you won't last long.)

As Beechinor took Patterson through the deposition, he was able to document how the Huen "Million Dollar Mystery" story was researched by this "experienced journalist." Patterson wrote his story about a "possible drug overdose" without seeing any autopsy report. He wrote that Huen was "shopping around for a lawyer who could produce an air-tight will" without ever talking to Mrs. Huen's attorney. He never talked to Huen. He wrote that Huen was sentenced to San Quentin Prison by guessing what prison it would be for the kind of offense committed instead of obtaining the name of the correct institution. He wrote that Mrs. Huen's physician, Dr. David Cohen, made certain statements about her condition when, in fact, all that Dr. Cohen told him, by Patterson's own admission, was that "as a professional man he could give out no information of any kind." Patterson wrote that Mrs. Huen "acquired a Chinese cook and houseboy, one Man Leong Huen, just out of San Quentin," strictly on the basis of hearsay about the cook-houseboy bit (it was totally erroneous) and in full knowledge that Mr. Huen was out of prison five years before his relationship with Mrs. Huen began. Somehow Patterson overlooked the fact that Huen was pardoned for his offense: bribery in a gambling case.

All of this material in the Huen case now becomes crucially significant in Synanon's \$32 million libel suit because it demonstrates that the Examiner's key editors were using, for some of their top front-page stories, an individual who has no regard for basic research and facts, and who lies about practically anything, including his own name.

Despite Patterson's errors in the Huen story and the troublesome lawsuit they caused, editors Cook and Dooley, and publisher Charles Gould, continued to use him on major stories of the day.

Of the various topics that Patterson was assigned to pursue, none interested the Examiner's editors more than Synanon. The foundation's communal structure, unorthodox methods of rehabilitating drug addicts, multimillion dollar business ventures, and bizarre-looking former alcoholic and dope-addicted officers, all fascinated the Examiner staff.

On January 13, 1972, the Examiner published a front page story "by Guenther Nuernberger as told to Robert Patterson." Nuernberger, by his own admission, was an alcoholic and a dope addict throughout much of his life. Since the Examiner published his story, he has been living and working at the Salvation Army.

The Nuernberger-Patterson story appeared on the Examiner's front page under the headline:

A Victim Who Fled

Synanon: 'Racket of the Century.'

The story led off: "I am a double victim of drugs. I'm a victim of narcotic and liquor addiction and I am also a victim of Synanon, the over-publicized, multimillion-dollar agency for 'helping' junkies."

Nuernberger's story, as related by Patterson in language that was more his than Nuernberger's, included charges that Synanon "specializes in providing a zombie-like existence for fugitives from reality," "has no specific therapy program for junkies," "provides an insulated from-the-world cult for people who are helplessly sick from self-insufficiency," "makes them sicker," is "the racket of the century," compels residents to sign over their goods "just as convicts must do," is run by "cynical...and desensitized professional parasites," separates husbands from wives, confines everyone

to a facility without privileges to leave, bilks the public of massive sums of money, runs an organization where "sex and perversion are as common as peanuts at a circus," and racks up huge profits though it is supposed to be a non-profit foundation.

Along with this attack by Patterson and Nuernberger, the Examiner published a statement by Ted Dibble, a regent of Synanon's northern California facilities, describing Nuernberger as "a crazy man" whose allegations are "utterly bizarre . . . ridiculous . . . and full of factual misrepresentations."

Not only did Dibble's rebuttal fail to stop the Examiner's editors from going ahead with the Nuernberger-Patterson story, but also they refused Synanon's demand for a retraction of the major points within it. Synanon's lawyers answered that refusal with a \$32 million libel suit filed in SF Superior Court on Oct. 12, 1972, naming as defendants: the Examiner, the Hearst Corp., Hearst Newspapers editor-in-chief William Randolph Hearst Jr., Examiner editor Edmund J. Dooley, Examiner executive editor Thomas Eastham, Bob Patterson and Guenther Nuernberger. (Other names added later included that of Examiner Pulitzer Prize-winning reporter Ed Montgomery.) Plaintiffs in the complaint are Charles E. (Chuck) Dederich, Synanon's founder and chairman of its board of directors, and Dan Sorkin, former KSFO disc jockey who now lives at Synanon's Tomales Bay facility and serves as public relations man for the organization.

Synanon's complaint charges that the "Racket of the Century" story in the Examiner was "false, malicious and defamatory in its entirety" and everyone who participated in it knew that was so. All the defendants in the suit deny this allegation.

Filing of the \$32 million libel action led to some nasty exchanges in private meetings between Examiner and Synanon management, with the two sides threatening to demolish each other. On March 1, 1974, again in SF Superior Court, Synanon officers asked for damages totaling around \$50 million in a complaint filed against the Examiner, the Hearst Corp., William Randolph Hearst Jr., Examiner president Randolph A. Hearst, Examiner attorneys Garret McEnerney II and E. John (Ted) Kleines, reporter Ed Montgomery, ex-convicts George Gilbert Faucette and Twilver Earle, and former Synanon resident Joseph E. Chico.

This time Synanon's basic allegation was that "sometime after October 12, 1972 . . . the defendants willfully and maliciously agreed, conspired and acted in concert to do all the acts hereinafter complained of"; that they did so "with the desire and intent" to "harm or destroy" Synanon and its founder Chuck Dederich and to injure them financially; and that they also did so "to harass, intimidate and oppress" Synanon and Dederich "into withdrawing or abandoning their libel action."

Among the "acts complained of," Synanon lawyers listed thefts of tapes and records, discouragement of a proposed Wall Street Journal article favorable to Synanon, spreading of "false and malicious stories" about Synanon to corporate and individual donors in efforts to persuade them to cut off their financial support to the organization, and reporting of "false and misleading information" about Synanon "to the Internal Revenue Service."

Altogether there are 15 sections to the complaint, listing around 70 causes for action that Synanon officials refer to sneeringly as "the Examiner's dirty tricks campaign." Angrily opposing that epithet, all defendants in the lawsuit have issued formal denials to every one of Synanon's allegations.

Enormous sums of money are now being spent on this legal battle. Synanon has put together a legal staff of six lawyers, two investigators and seven secretaries who spend almost all of their time on preparations, including trips from here to Pago Pago, for the two lawsuits. Expenses by two law firms and individual attorneys representing the defendants must now be approaching a million dollars, including more than \$30,000 for Patterson's services alone. This is money spent for Examiner-Hearst investigators' own search for damaging evidence against Synanon. The money pours out, massive stacks of documents about the Examiner's and Synanon's inner workings pile up, and thousands of work hours are devoted to the forthcoming trials, while the Hearst organization struggles to protect its integrity against Synanon's accusations.

And it all stems, at least indirectly, from Examiner management's rehiring an ex-convict, after he embarrassed the newspaper nationally once before, under circumstances as bizarre as they are puzzling.

Next: Bob Patterson goes to China.■

Interview/ The Sara Moore few people knew. Cont'd from page 7.

on some seemingly innocuous detail of our lives, just because we happen to be people who are active in community affairs — we did well, perhaps, to be wary of her.

Yeah, it is sort of a contradiction. On the one hand, I think, if she hadn't been so isolated and had been more accepted, and given a job, you know, maybe not a sensitive job, but given some kind of heavy work to do, maybe she wouldn't have felt the need to keep going to the FBI. On the other hand, the gun dealer in Danville, I'm under the impression she was turning in people on the right. She was always saying, "They're not treating the right and the left the same. The Minutemen, the John Birchers, can gather all the guns, have caches all over and they're never bothered." And I was under the impression that that person she was trying to turn in was from the right.

Yeah, he seems to say that in his press interviews. He's admitted to being from the right and he said he almost didn't sell her a gun because she had a United Farm Workers buckle on her belt. There's been some amateur psychologizing going on in the press again concerning the possibility that Sara, Sally, Moore did this act because of recent events. Because of the capture of Patricia

Hearst and the Harrises and because of Lynette Fromme's action in Sacramento. Did she talk to you about either of those things? About the Hearst capture? Was that sort of an end to a chapter in her life?

We really didn't discuss either of those two things. She was very upset about it but we never sat down and exchanged ideas about what was going on or what it meant. She told me back in June, in the interview broadcast earlier on KPFA, that she first got involved in the People In Need Program because she didn't approve of child-stealing and she wanted to see that Patricia "Tania" Hearst was returned to what she conceived to be her family. Was that a point of view that you heard too?

Yes, for sure. Evidently, according to her, when she was in the Hollywood scene, there had been threats of kidnapping of her own son, so she empathized very deeply with Patricia Hearst. The other thing that she said about Patty Hearst, though, she used to keep saying, "I wish they'd catch her. I wish she'd either come back or surface," actually is what she said, not that they'd catch her. And I used to say, "Why? I think she's much more effective underground." And she'd say, "Well, then if she'd surface, if she really believed those things, she could tell everybody." That she'd have everybody's ear and that it would be good. I remember her saying one thing about when Patricia Hearst was captured, worrying that she wasn't strong enough to hold up to her beliefs now. And the impression was that she wanted her to hold up to her beliefs. Do you think that there are any lessons

to be learned politically for people in the Bay Area from Sally Moore and the question of people like her? Most organizations presume that if they're working for social change there is an informant within them. At least most of the ones I've known about or been in. Do you think there's any lesson to have been learned from Sally Moore's odyssey around these various groups and her ultimate, her penultimate, position right now?

Yes, I do. One of the things that she

open we are about how we feel about things, the more we'll help people understand that we're doing it for the good of everybody. I even think it's for the good of the ruling class. It's for their own personal good that society change as quickly as possible and as radically as possible. Where does that bring Sally Moore, a person whose motives people had a healthy disrespect for? Where does that leave us with potential Sally Moores? Conceivably she was using her supposed

'I remember her saying one thing about when Patricia Hearst was captured, worrying that she wasn't strong enough to hold up to her beliefs now.'

always said, and that I really pretty well agree with, is that unless you're into clandestine underground activities, most groups that I know of in the Bay Area are not doing anything illegal. As a matter of fact I think the paranoia that's rampant in the movement is really harmful, although some of it is, of course, justified. But I think the thing to be learned is, you know, maybe we believe the media image of ourselves, that we're really subversives and that we're trying to destroy the system. I mean, yeah, we're trying to destroy the system but I feel like it's for everybody's good. And the more open we are about that and the more

change of heart in order to get herself into a position where she had even more information that might have been of interest to the people she said she was no longer supplying it to.

Well, I don't know. There's obviously more dangerous informers than Sally Moore because she was pretty open about it. There are maybe people that you or I know and are close to that could be informers that never give any hint of who they are or what their ideas are. So I think that's always going to be a problem. That's always going to be there and I think we just have to go ahead and still be as open as we possibly can be. ■

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Serious-minded Black man, soon to
be released from prison. Interests:
politics, history, writing, music.
Needs job, housing, new friends.
Resume, photo available. Will answer
all letters. Walter Randall, PO Box
2000 M-203 Vacaville, CA 95688.

ENTERTAINMENT BILLBOARD

Jane Voss, Linda Keen, and Valerie
Mindel - Wednesday, Oct. 15, 9 pm
at Freight & Salvage, 1827 San Pablo,
Berkeley. An evening of olde time,
country, and Irish music. Info:
548-1761.

BEAUTIFUL STEREO COMPONENT SYSTEM



PRICE INCLUDES
EVERYTHING
SHOWN ABOVE

\$99⁹⁵

(WHILE SUPPLY LASTS)

SUNSET STEREO

Our 10th Year of Serving San Francisco
2555 Irving Street - San Francisco

This space for sale. Call 824-2056 for more details!

HARVEST FEST MASQUERADE

Come celebrate the Napa Valley Grape harvest with an evening of craziness, music, magic, dancing, wine and beverages outdoors under the stars. Make a costume! Sat. Oct. 11. Starts at sunset. Tickets \$3 up. Rutherford, Ca. in the heart of Napa's wine country. (707) 963-2617.

For weddings, parties, club dates. Fiddle, mandolin, guitar, a lively trio playing Irish, French-Canadian and country. The New Proximity String Band! 626-2217 or 282-2173.

RAGTIME AND FOLK MUSIC for clubs, private parties. Single act or band. Eliot 843-6728, 444-7411.

GARAGE SALE

2937 PINE, between Baker & Lyon. Household goods, odds & ends, children's clothes, Ladies & Jr. sizes 8, 9, 10, 11, 12. Saturday, October 4th & Sunday, October 5th. 10 am - 5 pm.

GROUPS

Seth study-personal growth group. Seth tapes available. Experienced therapist, group leader, Carolyn Fine Bradley, LCSW, 444-7411.

POWER FROM WITHIN
A workshop for women. Sunday, October 5th. \$20. Sheila, 655-6538 or Marguerite, 549-0839.

Who are you? What do you want? Reality on Sex and Sensuality. 444-7411, ext. 165.

GESTALT
On-going group, Thursday nights; Men's group, Wednesdays; \$3.50-\$5.00/session. David Mills, Noe Valley, 282-8854.

ADVENTURES IN CREATIVITY
Curious about your dreams? Explore the magic theater of your mind with experienced professionals using existential techniques. Medi-Cal accepted. Call 777-1323 or 563-0973.

PSYCHODRAMA began as the Theater of Spontaneity. It assumes we desire to embody many more roles than given opportunity in everyday life. An experience not to be limited to those gifted in the Art of Improvisation or those in Therapy.

Call or visit Bill Roller
Psychodrama & Communication Workshop
2811 California, No. 1, S.F. 922-4489.

SINGLE AGAIN
Open Singles Group. Wednesday evenings, 7:45. \$2. SF Jewish Community Center. 3200 California St. 346-6040. Program director: Barbara Zimmer.

CARING GROUPS
Enhance intimacy in all relationships. Focus on communicating deeper feelings, awareness, expressiveness, trust. We'll use gestalt, guided fantasy, sharing raps in warm Berkeley environment.
6-WEEK WORKSHOP-\$30
Denny Bridgeman, 549-2269

MEDITATION & THE ARTS
A GROWTH WORKSHOP
Using centering exercises and guided meditation in conjunction with personal expression through drawings and craft activities. 12 Wednesday evenings, 7:15-10:15 pm, beginning October 29. \$10 deposit and interview required. Contact: Martin Fortgang, 387-2696.

FALL WORKSHOP
SELF LOVE
2 hour Wednesday evening sessions with Molly Willet, MA, Humanist Psychologist and author of forthcoming book, LOVE FOR SELF. Guided, small group, work in development of your selfcore based on nourishing the self from within. Experiencing self-trust, self-affirmation, self-forgiveness, self-healing. Work is grounded in quieting and centering practices and positive group support. Men and women. \$10 per session. Twin Peaks, SF. Phone 388-3692.

Friday nite groups in Berkeley-Oakland again. Meet new friends in safe encounter. 8 pm, \$2. More info: 841-0412, 524-3431.

DREAM WORKSHOP
A Jungian Approach
The creative aspect of the workshop will include dreamwork, painting, poetry, writing and other creative forms of expression which will enable us to activate our imaginations as well as become more in-touch with the nature of the unconscious. Sessions starting Mon. eve., Oct. 6, 7-9:30 pm; Tues. afternoon, Oct. 7, 1-3:30 pm; Wed. eve., Oct. 8, 7-9:30 pm at the SF Jewish Community Center, 3200 California St., Call 346-6040 or 567-8921 (home).

WOMEN WITHOUT CHILDREN
Sunday, Oct. 26 workshop: women over 35, childless by choice; feeling ambivalence, conflict as end of childbearing years approaches. Discussion, exercises to clarify feelings. Experienced feminist leader. Ann Elizabeth Karen. \$15 653-4688.

Group openings—men and women for mixed group. Co-leaders trained in gestalt and process therapy. Call Rene Tihista, L.C.S.W. 398-2266 days 668-1282 eves. Mary Sorkin L.C.S.W. 567-4666 days 692-4773 eves.

ISSUES IN RADICAL THERAPY
MONTHLY OPEN FORUM
First Sunday, 7:15-9:15, Bethany Methodist, 1268 Sanchez, SF. October 5. Panel with Claude Steiner, Harold Rossman, Michael Rossman, Michael Singer. Free. October topic: MEN'S LIBERATION.

COUNTRY WEEKEND
for men & women on the Mendocino Coast. Get in touch with the land and each other. Led by Communitarian Consultants. Louis, Pat & Chris. Oct. 3-5, \$30.00. For info & res. call 647-4593.

ORR SPRINGS RETREAT
An ideal place for therapy groups workshops or just to relax. Come and enjoy hot mineral baths, swimming pool, exquisite food, beautiful seclusion at our retreat - community 3 hours north of the Bay Area. Group rate (10 or more) - \$25 per person for a weekend for everything. Write: Orr Springs Assn. Star Rte 1 Box 7, Ukiah, CA 95482 (707) 462-6277. If you're not a "group" come anyway. Rates are slightly higher.

DIVORCE SUPPORT GROUPS
Deal with loneliness, new lifestyle. For information call Sandy McCulloch 526-3322 Weekdays.

Men interested in sharing their experiences in men's consciousness raising group call Willy. 549-0948, Berkeley.

OPEN MIND
Sunday Evening Workshops to liberate self, social life, 8 pm, Berkeley Fellowship Hall, 1924 Cedar, \$2 donation includes refreshments. Info, calendar, 549-2269.

WORKSHOP FOR SINGLES
on Making Relationships Work and how to get what you want in intimacy and sexuality. October 11, 10 am - 9 pm. \$26 includes refreshments. Shirley Lewis 653-8901.

DROP-IN GROUP
for divorced and singles. Gestalt encounter, awareness. Tuesday evenings, 7:30 pm. \$8. Led by Bob Cromey, licensed therapist. Held at 8 Charlton Court, SF. 567-7766.

GESTALT-MYTH SOCIETY
OF BERKELEY:
Creative Writing Therapy, Personal Story groups now beginning. 526-7679.

ASSERTIVE BEHAVIOR
WORKSHOPS
MEN AND WOMEN
8 Week Series. Small Group VIDEO FEEDBACK
Ronald Greene, Ph.D.
Mary Kelley, R.N., B.S.
SOCIAL LEARNING CENTER
20th Ave. and Irving, S.F.
For Information Call 665-7566

Looking for part-time, or handy-man work? This space for sale, cheap! Call 824-2056 for more info.

T-A GESTALT GROUPS
Let go of old self-destructive ways and decide how you will live your life. Weekly groups meet for series of 6 sessions, \$50 or MediCal. Also occasional weekends and free introductory sessions. Call 548-7474.

HOME
FURNISHINGS
Elegant matching sofa and chair. Red velvet classic mid-30's Hollywood genre. Tastefully appropriate. 863-9159.

DISCOUNT WATERBEDS!
All brands and sizes. Factory guaranteed. Manufacturer's friend seeks extra income, you save. Never undersold! 525-6088.

RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

A foam mattress could save your back - 4" double bed size, only \$21.95. BIG 36" x 40" floor pillows, \$11.95 if you mention this ad. THE FRIENDLY FOAM SHOPS 1500 Ocean Ave. SF. 584-4150. 122 Tunstead SA 456-9363.

FLEXIBLE LIVING SPACE
Sitting cushions and folding mats patterned after functional Japanese designs. For meditation, yoga, sleeping, etc. Fine quality materials, workmanship. Variety of colors. Free brochure. ALAYA STITCHERY
Zen Center BG1, 300 Page St., SF, Ca. 94102. (415) 863-1249.

new DEADLINE

Guardian Classified deadlines are every Friday at 3:30 p.m. Call 824-2506 for more info.

BEAUTIFUL FOLDING BEDS
Futon mats. Zafus. Extra warm comforters. Folds into couch, chair, cushion. Comfortable, compact furniture. Also folding and box wood frames. Order early for holiday guests.
The Golden Nagas
3103 Geary 752-7693

INSTRUCTION
Private Tutoring
Math, Reading, English, Chemistry, Biology at grammar, junior, high school levels. M. Clark 549-0924.

From one to another. The Guardian Personals cost only \$3.25 for fifteen words. Call 824-2056 for more information.

HATHA YOGA CLASSES
Small classes emphasizing individual attention. Experienced, well-trained teachers from various East-West traditions. Beginning and Intermediate levels. The Yoga Center, 1736 9th Ave., SF 566-4100.

Learn to give and receive sensitive, nurturing massage on a Sausalito houseboat with Japanese hot tubs. Sunday, October 12, 10-8. Call Caryn Simon 652-0906.

STAINED GLASS
WORKSHOP
\$33 includes materials for leaded window. One day — three students. Ray and Linda Cooke, 626-6465.

#30 GESTALT AND THE BODY
JOE CAMPHI, Ph.D.
OCTOBER 11th-12th
Saturday-Sunday, 10-5 p.m. Fee: \$50
For further information please contact:
GESTALT INSTITUTE OF
SAN FRANCISCO
1719 Union, SF 94123.
415/776-4500

Massage Workshop
Learn Nurturing Integrative Massage & Breath relaxation, Saturday, October 25th, \$25, Sheila, 655-6538.

COUNTRY RESIDENTIAL
TRAINING PROGRAMS
Gestalt, Meditation, Yoga, Nutrition, Massage, Love, Humor. Gestalt Community, Wilbur Hot Springs, CA 95987.

HYPNOSIS - What is it? Who can be hypnotized? Why be hypnotized? Classes in SELF-HYPNOSIS INSTRUCTION. The Bender Inst. 465-2194.

HATHA/RAJA YOGA CLASSES
Daily classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF. 564-2497.

Basic Photo classes. Tools, techniques, practice and theory. Individual learning. Lunch included. Enjoyable experience. 849-1000.

Weekly!

Deadline Change

CLASSIFIED ADVERTISING DEADLINES WILL BE EVERY FRIDAY AT 3:30 PM. NO REFUNDS OR CANCELLATIONS MADE AFTER DEADLINE.

BAY GUARDIAN CLASSIFIEDS, The Guardian Building, 2700-19th St., SF, CA 94110

Rates

BUSINESS CLASSIFIEDS: (If you charge money for a service, you're a business.) \$4.50 per issue (minimum) for the first 15 words; 25¢ for each additional word.
NON-BUSINESS CLASSIFIEDS: (Personals, share rentals, etc.) \$3.25 per issue (minimum) for the first 15 words; 20¢ for each additional word. Phone numbers, groups of numbers, "a," "and," and "the" count as one word.

Extra Charges

CENTERING CHARGE: 35¢ per line centered. One line per ad centered free.
GUARDIAN BOXES: \$5 each issue box ad runs. Mail forwarded *once* 30 days after publication. We must have your name, address and phone number. All such information is kept confidential.
LOGOS: Your corporate logo, or letterhead, can be included in your classified ad for a \$5 insertion fee plus \$1.25 per line occupied by the logo. This is in addition to the cost of the ad itself.

6 PT. CAPS ARE 15¢ PER WORD

11 PT. CAPS ARE \$1 PER LINE

24 PT. CAPS ARE \$2.50 PER LINE

Discounts

Running an ad in two consecutive issues allow 5% discount. Four consecutive issues allow 10% discount. Six consecutive issues allow 15% discount. All consecutive issue discounts must be paid in advance.
Call 824-2506 for further information, or assistance.

Illegible ads will result in surreal classifieds:

PLEASE PRINT NEATLY

NAME _____ Number issues to run _____
If late, publish following issue? yes? no?
Amount enclosed

ADDRESS _____

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Personals	Employment Wanted*	Miscellaneous for Sale	Rentals - Wanted
Business Personals	Entertainment/Billboard	Miscellaneous Wanted	Rentals - Shares
Antiques	Garage Sale	Music	Rentals - Shares Wanted
Arts & Crafts	Groups	Outdoors	Rentals - Sublets
Automotive	Home Furnishings	Performing Arts	Rentals - Sublets Wanted
Boats & Sailing	Instruction	Pets	Rides
Books & Publications	Instruction - Dance	Photography	Schools
Childcare	Instruction - Music	Professional Services	Special Notices
Computer Dating	Lifestyles	Records & Tapes	Travel
Counseling	Lost & Found	Real Estate	TV & Stereo
Employment	Metaphysical	Rentals	Vacation / Retreats

HOME SERVICES SECTION:

Carpentry	Electrician	Locksmith	Plumbing
Carpets / Floors	Gardening	Misc. Home Services	Roofing
Design & Renovation	Household Repair	Moving / Hauling	- Tile Setting
		Painting	Window / Glass Repair

MAIL TO: GUARDIAN CLASSIFIEDS, THE GUARDIAN BUILDING, 2700 - 19th Street, SF, CA 94110

THE WHAT AND HOW OF GESTALT THERAPY
AN EXPERIENTIAL INTRODUCTION
Sid Gershenson, M.S.W.
Abe Levitsky, Ph.D.
Thursday, October 2nd 7:30-9:30 pm
1793 Union Street, top floor
Fee: \$3.00 at the door
For further information please contact:
GESTALT INSTITUTE OF SF
415/776-4500

HATHA YOGA
It's worked for 3000 years. Learn exercises to tone, balance your body; relax your mind. Excellent for beginners curious about Eastern health techniques. Easy, enjoyable. Monday 6 pm; Lutheran Church, 3126 22nd St., Tuesday 6 pm; Unitarian Church, 1187 Franklin. Call 567-8137 before 8 am after 8 pm.

French cooking workshops are beginning Oct. 14. Each session will include the students preparation of, and enjoyment of eating a 3-course meal. Each workshop will be given as a series of 4 sessions once a week, morning or evening. \$100 per series (includes cost of food) Conducted by Cordon Bleu Chefs. Telephone 332-4470, Sausalito, for information.

MIME & PANTOMIME WORKSHOP
Three 8-week, daily & evening courses by Pancho Poormand, professional Mime performer. Two years as instructor at U.C. Berkeley. Improvisation, Mime Techniques, French Method. Also children's classes. Start Mon., Oct. 13, 1975. Students will perform in Poormand Mime Theater. 1111 Geary (Van Ness), SF. 771-7279.

CHESS LESSONS
for children and young adults. Concentration and clear thinking improved. Jim Buff- 986-5591 leave message.

Flying/Instruction. Fly my 1976 Cessna 15. \$13/hour wet. Private pilot \$930.00 complete. 549-1674.

MATH TUTORING
Preparation for graduate record exam, also all H. S. courses plus college including statistics. Call Jules 431-5077.

Aikido for women. Centering/Energy Awareness/Non-violent Self-defense, Wednesdays 7 pm. 1606 Bonita, Berkeley. 527-2907.

Modern Language Workshops:
FRENCH * GERMAN * SPANISH
(Also English for foreigners)
Experienced Teachers/Private Lessons (415) 989-4110

LEARN SPANISH
Enjoyably, Efficiently. Native Speaker, M. A. Steve 548-9223.

Learn to win money at Blackjack - I did. Classes starting now. Call Ron at 457-6671.

ACTUALISM (AGNI YOGA)
Light-fire methods of expanding and sensitizing human awareness, taught by Ralph Metzner. Introductory experience on alternate Mondays. 566-9100.

T'ai Chi Ch'uan, Wu style: Privately, all levels. I teach the positions, in sequence and in flow with care. Push hand exercises also. Peter, 824-7882.

THE GYMNASIICS STUDIO
Beginner classes for girls and women. Call for brochure. 386-8441.

THE LUSTGARTEN TECHNIQUE BODY CONDITIONING AND DISCO DANCING
Classes by Karen Lustgarten, Chronicle Exercise Columnist and the Bay Area Discotheque Consultant. Tone/condition unused muscles, or learn the newest Disco dances 285-1138.

INSTRUCTION DANCE

MIDDLE EASTERN ORIENTAL DANCING
Unique combination of classical styling & individual expression. Ongoing classes. Beginning class forming in October. Semra 626-8687.

CLASSICAL DANCES OF SOUTH INDIA
Kathakali, Bharatanatyam and Yoga. Taught by experienced Kalakshetra teachers. 548-3811.

INSTRUCTION MUSIC

JAZZ-CLASSICAL FLUTE
Experienced, professional teacher accepting students. (beginners-advanced). Studied with Pappousakis. Five years teaching experience. Erik - 864-4168.

Piano and composition. Serious, creative lessons. Barry Taxman, 2334 Cedar, Berkeley. 841-1911. \$50/month.

Percussion lessons, drums, vibes, and marimba. All ages, beginners to advanced students. Doug Johnson 752-0666.

Piano Lessons! Blues, jazz, rock, country, ragtime & beyond styles... Beginning thru advanced. Richard 285-5251, 282-6548.

VOCAL INSTRUCTION
vocal problems, beginners. MME degree. Call 864-1779 after 5:30 pm.

FUNK U.
Tired of rolling? Then try rocking at the College of rock 'n' roll. Rock, blues, jazz, country, funk. Lessons, theory, workshops. Call for interview. 334-5702. Blue Bear Waltzes School of Music. 2403 Ocean Ave., S.F.

MANDOLIN LESSONS
Old time American, French Canadian Irish tunes & technique, song backup. \$5 per lesson. Valerie 282-2173, 824-7660.

SING!
folksongs, show tunes, art songs. Ruth Unger 626-9122

VOICE
STRENGTHEN HEAD AND CHEST REGISTERS, PURIFY VOWELS. RAPID PROGRESS
FRANK 752-2494

PIANO INSTRUCTION
Concert pianist, graduate Santa Cecilia Academy in Rome, now accepting students - Beginners through advanced - private or class. Call 391-3569.

NEW DEADLINE

Guardian Classified deadlines are every Friday at 3:30 p.m. Call 824-2506 for more info.

LET YOUR FINGERS DO THE PICKING!

Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

Piano Lessons/Music Theory. Experienced teacher; B.M., M.F.A.-taught at University of Iowa. 434-2340/552-2944.

LIFESTYLES

Who are you? What do you want? Reality on sensuality. 444-7411, ext. 165.

GESTALT IS DEMONSTRATIONS/WORKSHOPS SATURDAY, OCTOBER 25 9-6
- at Unitarian Church
Franklin at Geary, San Francisco \$10 pre-registration/\$12.50 at door For further information please contact: **GESTALT INSTITUTE OF SF** 1719 Union Street, SF 94123 415/776-4500

OPEN CIRCLES
encounter/discussion/activities. Group for two or more people involved in open relationships. Encounter Group every Thursday, 7:30-10:30. \$3/interrelating unit. 626 Colby, San Francisco. **CALL FOR INFORMATION ON TACTILE DOME TRIP/POT LUCK DINNER OCT. 11. 239-7095/824-4662.**

PERSONAL GROWTH HOUSE
For people in the helping professions and healing arts who want to live in conscious community with others. Share work, play, love and healthy eating in a large, beautiful, brown shingle house in Elmwood area of Berkeley. Call 843-5267.

SWINGERS PARTY
Our intention is to create a sensual unpressured space for people to meet and relate to one another. Beginning and experienced couples welcome. Party every Saturday in a comfortable San Francisco home. Call Cheryl any evening 7:30 to 10 for information or reservations 752-0910.

Perform marriages, enjoy travel discounts, tax benefits, etc. Become credentialed, legally ordained minister for \$3 offering. Mother Earth Church, Dept. BG 11, 469 Pacific Monterey, CA 93940.

SINGLES
Now date next week! and meet someone really exciting!!! Phone 421-3322 anytime or write: Datique, 231 Franklin, SF 94102.

WEEKEND: ORR HOT SPRINGS
Community \$12 and up. Options: sculpture, art-therapy, hypno-awareness, \$15 each section. Art Hauser MFA sculpture. Phone Berkeley 843-7172 M, Tu 5-10 pm.

WEST COAST PEOPLES COMMUNE
Writers, thinkers and creative people: help build a UTOPIAN SOCIETY. Monday night rap group 752-0773.

METAPHYSICAL

ASTROLOGY AND TAROT
Symbolic languages for personal unfoldment. Classes, workshops and rap sessions starting October with Pamela Till. 332-4039.

ESP
Are you a sensitive? Trance medium? Do you believe that you have the ability to foretell events? ESP researcher would like to discuss your experiences, and possibly find mutual interests. Please, serious replies and inquiries only. PO Box 99577, San Francisco 94109.

PALM READING
Emotional, practical and spiritual consultation - no shuck. People's prices - psychic housecleaning. Rebecca, 282-7039.

Tarot card readings. Pay for Tarot and get a psychic, or Palm reading free! 922-4414.

MATCH-UP
Partnership compatibility analyzed. Body, mind, spirit. \$10 Guaranteed. Michael Jordan, certified astrologer. 861-5471, ext. 41.

ASTROLOGICAL COUNSELING
Charts cast and brought up-to-date by professional experienced in clear, precise interpretations. Learn how to put your opportunity and pressure cycles to concrete use. Sylvia Moon Mollick 863-5178 eves.

Your life is in your hands. Look into it! **HAND ANALYSIS** Call 465-2194.

JUNGIAN ASTROLOGY
Professional offers comprehensive interpretation of your horoscope. Includes large hand-drawn chart and cassette tape. One hour - \$25. Two hour - (Includes progression and transits) - \$40. Call 658-5000 or 547-4499 for appointment.

MISCELLANEOUS FOR SALE

FOOD CRISIS? NO LIDS?
Save money, time, space, nutrition, and your garden. Dry it in a Kountry Kitchen Home Dehydrator. Call 924-8950 evenings or leave number.

Juicers All New Used Rentals Trades Dehydrators (Headstands) Porta Yoga Hal Stewart 835-4279 eve.

MISCELLANEOUS WANTED

Pinball Machines Wanted! We want your old flipper games, in any condition. Bill, 221-8825 anytime.

MUSIC

Music rehearsal space, equipment rental, PA rental. Folsom Studio. 1681 Folsom Street. 626-2614.

Wanted: We buy used old guitars, banjos, mandolins, Martin and Gibson. The 5th String. 3249 Scott Street, 921-8282 after 12 noon.

NEED A GIG?
Or looking to put one together... Call **THE MUSICIAN'S SWITCHBOARD**. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

PIANO TUNING AND REPAIR
652-6789

Waterbed dealer seeks to trade beds for tenor saxophones, motorcycle, car upholstery. 525-6088.

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DOWN JACKETS, SLEEPING BAGS
Vests, Quilts. All handmade. Unique Colors, Low Prices. Call Ira. 526-4964.

PERFORMING ARTS

Want to work in broadcasting? Radio-TV career consulting. For appointment, call 863-1944. Fee.

Explorations in Dance and Theater Basic skills, sensitivity, improvisation - on-going classes, Luanna Reid, M.A. 665-7598.

From one to another. The Guardian Personals cost only \$3.25 for fifteen words. Call 824-2056 for more information.

A New Resource
CASTRO DRAMA BOOKS
3886 17th Street (near Noe) San Francisco. Tuesday-Saturday, 12-6.

ORIGINS: PERFORMING IMPULSES
workshop for actors, writers, directors, dancers; with John Parkenson, director and Nancy Walter, playwright. 8 wks., begins 10/6/75, 7:30 pm, 1350 Waller. Info. 433-4130 or 626-6558.

SINGING feels GOOD!
UC Choral Performing Ensembles accepting auditions now. Call 642-3880.

WANT TO BE A COMEDY WRITER?

LEARN TO WRITE AND SELL!
Exciting 8-week Eve. Course **CALL FOR BROCHURE**
COMEDY UNLIMITED 333-3337

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Fast, Guaranteed Service. Free Estimate. Call 525-4204, East Bay.

Creative photographer. Portfolio, portraiture, etc. done in studio or out. Custom color work done in my lab at reasonable rates. Bill 655-9101.

PROFESSIONAL SERVICES

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 282-4247 anytime.

Sensitive, relaxing massage for women and men—non-sexual. Call Caryn, 8 am-9 pm only, 652-0906 (East Bay).

GRAPHIC ARTS SERVICES
Typesetting, Design, Layout, Illustration, Silkscreen, Photography, Research, Proposals, Budgets, Resumes, Forms designed.
MEDIA MATRIX 653-6728

Referral source for fine and performing artists. Also, placement services. Marin 453-5533 Weekdays.

MOBILE SECRETARY
Temporary service, reasonable rates. Call Trish 626-9711.

SUPERGRAPHICS
Artists will design & paint original murals in your home or office. For estimates. 771-0293.

Gestalt treatment for emotional crisis and continuing problems. Licensed therapist. Lois Llewellyn 648-5553.

Peacock Patches. Custom sewing, women or men. Make it new or patch it better than new. 752-2440.

TYPESETTING
Compugraphic. CHEAP especially to movement/community groups. Books, pamphlets, brochures, newspapers, leaflets. What's Your Line Graphics, 968 Valencia St., SF 647-8053.

ILLUSTRATION LAYOUT & DESIGN
Guardian Staff Artist. Reasonable. Call Steve 668-2148 eves.

"Healing Touch" Massage, for yourself or as a gift to your best friends. Ron 824-4665.

EDITORIAL SERVICES
Writing, editing, collaboration, writing instruction: books, articles, business reports, professional papers, proposals. **EDITORIAL CONSULTANTS** 397-0344

Let skilled hands unravel your knotted muscles. Michael McKinley does massage. \$10/hr. or whatever. 626-8390. 8 am - 10 pm. non-sexual.

DELIGHT YOURSELF SUMPTUOUS VEGETARIAN CATERING
Daisy's Delight, 1583 Univ. Bkly, 845-1966

NEED A PHONE???
USE OUR NUMBER AS YOUR OWN Business, Personal, Whatever Courteous, Helpful, Efficient—**\$5-\$10 MONTHLY - CALL NOW**
SF 332-9100 Marin 388-0560

Ghostwriting: Professionals. Papers, theses, researching, etc. Original work, no files or duplications. Writers' Co-op 653-1823.

Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

AVOID THE HOLIDAY RUSH! Order custom-designed greeting cards now. Also invitations, logos, design, illustrations. Milea 843-6728, 444-7411.

CHIROPRACTIC HEALTH CARE CENTER
For Economically Limited Thursday only
Call Dr. Barry Schenker (415) 921-1448

Pet-Sitting
Home-care for your pet while you're away. Plants & gardens too. 433-6130. Keep trying.

RENT-A-HYPE!
We run and promote events. Balloons, brass bands, bumper stickers, etc. Word/Image Facilitators, 843-6728, 444-7411.

GRANDMA'S ANSWERING SERVICE
Use our number. \$10 monthly. Courteous and cheerful. 861-5471.

GOOD LEADSHEETS
Are a songwriter's best teacher. Songs carefully transcribed from cassette or reel-to-reel, at \$15 per. Call 488-4139 evenings.

TYPEWRITER REPAIR
Low Rates Quality Work
Eves. 387-8966

In the privacy of her place, a French lady will give you a sensitive massage as an exchange of caring feelings. 332-9432.

HAVE PEN WILL WRITE
For business reports, technical writing, proposals, speeches, newsletters, ghosting, editing, etc. Professional service/competitive rates. Pacific Research Group Inc. 2413 Franklin, San Francisco 94123. 928-3928.



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931-4898

wine & cheese

small selection of unusual wines & sherries:

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- Ridge Vineyards
- Stags Leap Wine Cellars

offering Homemade tarts•croissants
pate•French & English cheeses.

open until 6:30 Mon.-Sat.

TYPESETTING: quality computer graphic copy for books, brochures, etc. at really low rates. Also design, layout and printing. Call Kim or Jay at Publications Unlimited, 332-9100. Free estimates? Of course!

SWEDISH MASSAGE

A relaxing and invigorating experience. Nonsexual. \$15 for 1½ hrs. I also teach massage. Call Margo. 531-6489 or 530-6752. Leave message.

MASSAGE - a soothing and relaxing massage. Call Milo Jarvis at 863-2842. Two years experience. A 1½ hour massage. Non-sexual.

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We buy used pop and jazz albums. Berigan's Records, 2887 College Ave., Berkeley, CA 94702.

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HUNT, CAMP, RELAX on this 160 acre parcel. Joins Mendocino National Forest, pine and fir timber, excellent hunting priced as low as \$200 per acre. Easy terms. United Land & Timber Realty, 812 N. State St., Ukiah, CA. Phone (707) 462-8641 Evenings (707) 462-6208.

I've subdivided my ranch into four parcels and will sell them for \$500-\$1000 per acre for 40 to 123 acre parcels. Older house, large barn, out buildings, 2 walls, lake, creek, fenced, 2 country roads, good views & tillable soil (neighbors grow walnuts). If you're looking for an inflation retreat with a low down payment, call me at (415) 634-3920.

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Remote mountain valley. Access. Large all year streams. Mild climate \$16,000. 653-9574.

MENDOCINO COUNTY - lovely wooded lot equals (approx.) 9 city lots. Country-club-like facilities in conservation forest. Paved roads, utilities. \$3,000 down, assume monthly payments/\$50. 931-2419.

RENTALS

Live, learn and grow on a 200 acre farm, one hour from SF. Park, woods, picnic grounds, shops, land for gardening and animals. Houses, trailer hookups, and campsites available. Calm surroundings. Need mellow people who want to learn self-sufficiency. 634-1223.

Sublet—one bedroom near Duboce Park, available Oct. 15. 2 months \$145/month. 552-0736.

4 room, 3½ story flat in small Bay View community for rent to a male-female couple one of whom is a natural scientist or a graduate student in some natural science. \$160. 467-9309.

MARIN HOMEFINDERS

Marin County Shares and Rentals call 332-1583, seven days Call-In Service; Fully Computerized

Furnished room for rent for \$25 and 50 hrs./month babysitting. Mission/Noe Valley district. Single parent with child OK. 282-4630.

RENTALS WANTED

Summer '76 May-Sept. Prefer Sausalito area. Apt. or cottage for couple. Have good references. Guardian Box 10-1-A, 2700 19th St., San Francisco, CA 94110.

New in Bay Area, need mellow home for myself & my dog; temporary or permanent; prefer to exchange P.T. work for rent at least temporarily. Industrious, responsible, creative, attractive, amiable, unconventional. Great cook, into crafts, music, side-real astrology & writing. Consider all options. Have car & refs. Karen 626-3293.

Group of 5 adults looking for ultimate house. Pref. 5 bedrms + space in sunny, sane neighborhood. Responsible landlord. 626-5064.

RENTALS SHARES

Spacious Victorian flat, bay view, sunroof, fireplace; nice people; share food. Own room, \$96. (No smokers, no pets please) 23-30 preferred. 771-6549.

Share classic 10 rm SF Victorian. Large kit., sundeck, own 2 rooms. M or F, 24-32. Avail. Oct. 15. \$180. Susan 661-0283.

Gay woman wanted now to share Noe Valley flat with 2 others. \$85 rent. Call 285-8740 aft. 5:00 pm.

BERKELEY CONNECTION

Hundreds of shared homes on file in the East Bay.

Daily publication of available rentals 845-7821
2840 College Ave., Berkeley

Responsible quiet woman, graduate student wanted to share sunny, beautiful older 3-bdrm house. Fireplace, yard, garage, in Mt. Sutro Heights. 661-7878. \$120.

S.F. ROOMMATE REFERRAL SERVICE \$6 fee. List your vacancy free. 564-6888, Mon.-Sat., 2-7 pm. 451 Judah St., near 10th Ave.

NEED A ROOMMATE?

San Francisco Roommates Bureau. Since 1967, servicing the Bay Area. Fee guaranteed. Singles, co-ed, parents, straight and gay. 956-6499.

Wanted: Straight lady to share sunny Vic. flat. 2 bedrms., access to garden, bathroom, living rm., sauna tub, Nr. Pub. Trans. Small rm. off kitchen can be used as darkroom. 981-2670, 9-5, 626-9231 after 6 and wknds. Ask for Blackstone.

Semi-communal Haight household seeks interesting, responsible woman. Own room, share food, must like animals. 387-0409.

Spacious group house, North Berkeley. Space for mature, seeking woman who understands importance of real communication. 525-7727.

PERSONAL GROWTH HOUSE

See ad under Lifestyles

Housemates wanted to share beautiful flat near Conservatory in G. G. Park (Richmond). Share cooking—non-sexist. Politically conscious. 387-9193.

Professional man, 34, wants to share elegant antique furnished room Victorian w/fireplace & garden with 2 (M or F) to form mellow household. Deposit. No couples. No gays. \$110. 552-0370.

RENTALS SHARES WANTED

Busy, neat, responsible man, 33, straight. Seek S.F. share to \$145. Kids okay. Eric 558-5342 (say "personal") or 548-6131.

DEADLINE

Guardian Classified deadlines are every Friday at 3:30 p.m. Call 824-2506 for more info.

RIDES

Traveling somewhere? Need a ride or riders to share driving cost? Call SF Ride Center, 824-8397.

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Satisfied? Neighborhood Education Association Together gives low cost quality education. K-6th. 9 am - 3 pm. 731-7044.

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****workshops****
Humanistic Astrology. Anthony Joseph, Oct. 4 Vision Training, Bates Method. Anna Kaye, Nov. 9 Bio-feedback/Relaxation Technique. Jimmy Scott, Ph.D. Oct. 18 Palmistry. Gentle brothers & sisters. Oct. 25

****classes****
Nutrition. Anne Cohen, R.N. Oct. 9 Astrology for beginners. Stuart Walker, Oct. 13 Spiritual Healing Richard Robbins. Nov. 6 Also lectures, special events and films. Call or write for registration information and full calendar of events.

SPECIAL NOTICES

Host a student from Japan for 2, 3, 4 or 8 weeks through Berkeley Institute. Call 848-1322, M-F, 9-6. We help with expenses.

Has the late movie been getting you down? Then sell your TV through the Bay Guardian Classifieds. Call 824-2506 for info.

STOP LOATHE, DETEST, DESPISE POLITICIANS?

An organization to STamp Out Politicians is being formed. For information send your name and address to Sam Bass, Guardian Box 10-1-C, 2700 19th St., 94110.

Dr. Hippocrates
Gene Shoenfeld, MD, will discuss common health problems & their prevention. October 5th, 6:30 pm, \$5 at W.H.N. Institute. 332-2933.

New sightings of the infamous gazing beetle are being reported in Bay Area. Accounts are garbled but witnesses consistently maintain that they are very, very sorry.

JACKIE, San Francisco's foster-home recruitment organization is looking for couples to provide homes and become involved with children. For general information about foster parenting, call JACKIE, 752-4142 or 752-4143.

TRAVEL

CHARTER FLIGHTS

Christmas flights to New York from \$199, Chicago \$159, London \$389 roundtrip. Many other destinations throughout year. For lowest available airfares contact Studytrek International, 2125 Union St., SF (415) 922-8940.

REASONABLE CHARTER FLIGHTS Available year round. Ten different schedules. 843-1857/549-1995 2903 College Avenue, Berkeley.

Charter flights - Ship - Rail - Bus. Worldwide - Lowcost. Winship Travel, 988 Corbett, SF, 94131. 826-0072, 826-4217.

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Flights to Europe - The Orient - South America - Israel, international student ID's, Eurail passes.
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No Minimum Charge for Labor. We service all makes, B/W or color. Authorized RCA Service Dealer. 1702 Grove (near Virginia) Berkeley. 848-5000, Mon-Sat 11-6.

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BERKELEY 548-8257

1776 University Avenue. A two-man shop specializing in carry-ins. We'll repair all makes, color, solid-state, etc., at very reasonable rates. Free estimates gladly given. Now doing auto-radio repairs and home service calls for all TVs (Berkeley only). 10:30 - 6:00 except Sunday.

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Private Accommodations
Hot Mineral Baths
Professional Masseur
Call (916) 473-2306

Elk Cove Inn located right on Mendocino Coast in the village of Elk. Two magnificent beaches and other areas to hike. Continental foods; fresh vegetables. Accommodations include dinner and breakfast, with space for 14 persons. Reservations are best. Box 367, Elk, Ca. *95432 or telephone (707) 877-3321.

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Cook, eat, hot bath together. Private accommodations. Cool swimming holes. Privacy and quiet. The staff? Yuk, yuk, yuk. Call first: (916) 473-2306.

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Overlooking beach, near Bodega Bay. \$50/weekend. Call Jim 626-4849, leave address.

FOOLS RUSH INN

Mendocino lodgings in the rustic tradition - Cabins with kitchens, fireplaces, ocean views. \$16-\$26 per day. Weekly & winter discount rates. Phone (SF) 664-1100 or (707) 937-5339 or write: PO Box 387, Little River, Ca. 95456.

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WOMEN HELPING WOMEN
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This space for sale. Call 824-2506 for details!

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Looking into the future? Whether for rentals, a new saxophone or to have your chart cast, Guardian ads are where to look. And don't leave our advertisers in mystery. Tell them where you saw their ad!

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Wallpaintings. Beautiful Mandalas, Bold Geometrics, Organic Natural Scenes, Butterflies and Sunshine. Carter, 755-0524; Nancy, 431-1933.

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Custom cabinets & countertops direct from our shop/display room in Berkeley. **TIMBERLINE**, 2015½ Blake Street. 849-4481.

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I will install or remodel your wiring, repair motors and appliances, install safety devices. I guarantee. \$7.50/hr. Call Kenneth, 845-9319.

Quality electrical work done with dispatch. Residential/commercial. 526-7768/848-7397.

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Is your garden suffering from the blahs? Could it use a creative touch? Call Dean Haas/Plant Doctor Extra-ordinaire. 332-9100.

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Housecalls made. Let me diagnose, heal, reveal, help you decorate with houseplants. 752-2953 A.M.'s. No answer, message 861-5471.

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Protect yourself from rip-offs! Have a deadbolt installed. Locks installed on all doors at reasonable prices - guaranteed work. Call Larry at 456-8246, anytime.

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Housecleaning, painting, carpentry. Excellent references available.
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Complete moving service. Also, installations, takedowns, complete frame and mattress repair. Harold - 655-7441.

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to odd jobs and home repair. Black Bart Brigade - A worker's referral service. 282-7851.

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Fee or Salvage in large, clean, enclosed 1½-ton van. Low rates. Pads & dollies. Free estimate. 665-9380, Peter.

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Steve Keller, Jim Eichmann, Jim Dewey, Candy Allgaier, Steve Campbell, Brian Sulkis, Bob Levering, Michael E. Miller, Barbara Johnston, Paul DeMarco, Kit Green, Kim Gale, John Schwada, Fred Gardner. Windows, left to right: John Braun, Pat Dunstan, Don Sullivan, Carolina Clare, B. Lance Greenfield.
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